

▶ **SCRAPER BIKES, FLOWER GIRLS, AND ROCKIN' CLAMS: SCENE GETS LIVE**
HOW SF CAN GET \$50 MILLION A YEAR FROM PG&E: THE FRANCHISE FEE SCANDAL P5

GUARDIAN

JUNE 23 - 29, 2010 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 44, NO. 38 FREE



The Queer Issue

Tune in! 25 big ideas for our queer future and a blazing bunch of Pride events **P19**

Our 2010 Hot Pink List: Ernesto Sopprani, Anna Conda, Kyriell Noon, Jessica Silverman, Josh Cheon, Amos Mac and Rocco Kayiatos, Arisa White, and Courtney Trouble.

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For 99 years, Bay to Breakers has been lifting the city’s spirits, bringing fun, tax revenue, and millions of tourism dollars to San Francisco.

EDITOR’S NOTES

By Marke B.
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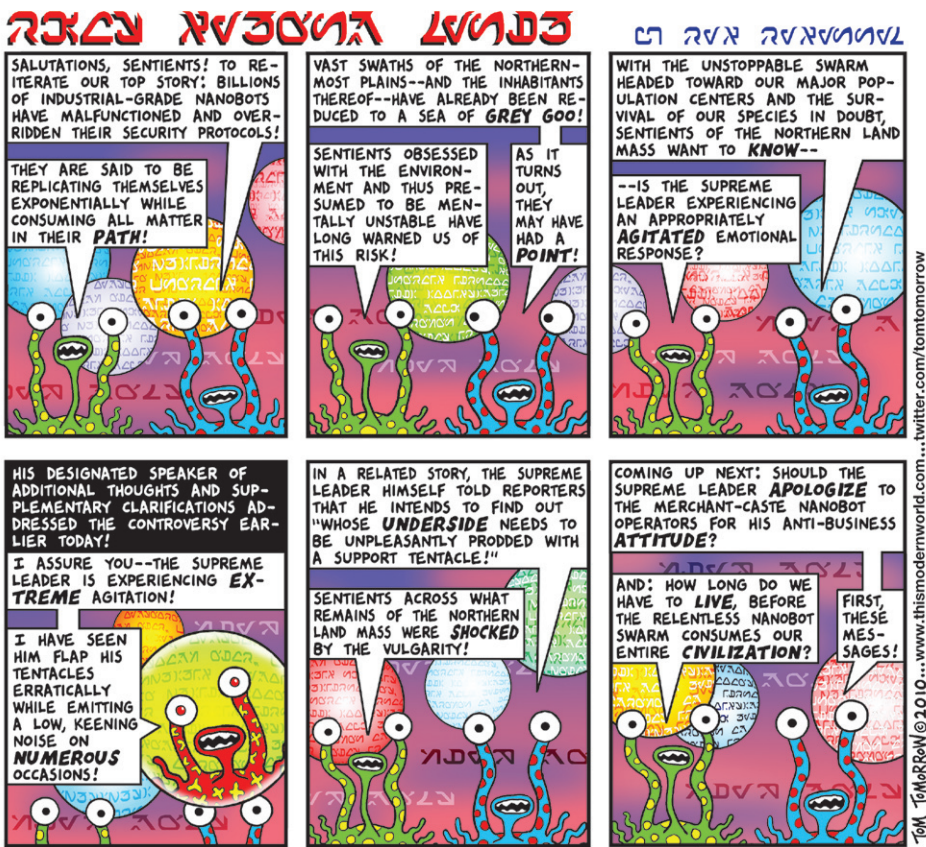
The official theme for Pride this year is “40 and Fabulous.” So let’s all grab an organic cocktail and strap ourselves in for a good ol’-fashioned midlife crisis!

Some of us have already had some practice. Many gays long ago traded in cracked and hectoring first wife Madonna for trophy floozy Lady Gaga, raced around town in those sleek Miata MX-5 convertibles, and reached for the HyperGain. (Don’t get me started on lesbians and Justin Bieber here.)

But for queers of a more radical bent, it’s an opportunity to take stock of the past and wonder about the future — despite the fact that 40 is the new 20, at least in online marketing campaigns. Branding, darling, branding.

Or maybe that’s boring. Yes, we could lament the commercialization of Pride and kvetch that all our resources have been poured into trying to secure property rights through state-sanctioned social contracts and the chance to invade the wrong country, causing the unnecessary deaths of thousands. We could be awestruck by the amazing power and inspiration of our queer youth, despite the fact that hundreds of them become homeless every year. We could honor and celebrate the heroism of our elders, even while they’re pushed to the margins and out of their apartments.

But doing all that means sitting on our collective asses. Isn’t the whole point of a midlife crisis — to change everything before it’s too late? Maybe, due to political expediency and because it makes us more acceptable to society, we’ve allowed queerness to become defined as something we *are*, rather than something we *do*. I’m not saying many of us aren’t born “that way” (or denying the social legitimacy that fact, apparently, confers). But what the hell are we doing? Fine. We’re fabulous. Now let’s fix things. **SFBG**



How SF can get \$50 million a year from PG&E

EDITORIAL Sup. John Avalos, who chairs the Budget Committee, is looking for ways to bring another \$100 million into the city’s coffers this year. There’s a hotel tax initiative headed for the fall ballot. He’s talking about an increase in the real-estate transfer tax for high-end properties. And he and his colleagues are looking into a tax on commercial rents.

Those are all valid ideas. But there’s another way the city can bring in as much as \$50 million more a year — without raising anyone’s taxes. It just involves increasing the franchise fee Pacific Gas and Electric Co. pays to the city.

PG&E uses the city’s streets and rights-of-way to run its gas

lines and electricity cables; the company doesn’t pay rent for that space. Instead, it pays an annual franchise fee to the city, a percentage of its gross sales. Other utilities pay, too — Comcast, for example, pays 5 percent of its gross to San Francisco every year for its cable-TV franchise. PG&E pays 0.05 percent for electricity sales, and 1 percent for natural gas.

That deal was reached in 1939. The Board of Supervisors back then gave PG&E the lowest franchise fee in California, a pittance, a fraction of what other cities and counties charge — and the contract has no expiration date. It’s a perpetual deal, something highly unusual.

Sup. Ross Mirkarimi wants to

open up the 72-year-old contract for renegotiation and raise the fee significantly. It seems like a perfectly reasonable idea — Berkeley charges PG&E 5 percent for electricity. San Diego charges 3.5 percent. If the city is desperately scrambling for money to close the budget gap, why are we leaving so many millions on the table?

The numbers are big. In 2008, according to the Controller’s Office, PG&E paid San Francisco \$3.5 million for electricity sales and \$3.16 million for gas. If the city raised both fees to the level that cable TV providers pay, the general fund would pick up another \$50 million.

It seems crazy that a franchise deal signed seven decades ago,

CONTINUES ON PAGE 6 »

In defense of Bay to Breakers

By Conor Johnston

OPINION An op-ed piece in the June 9 issue of Guardian (“When the rich can sit on the sidewalks”) was the latest in a rash of negative media stories about Bay to Breakers. I am not going to respond to that article specifically, except to thank the Guardian for giving us equal time.

For 99 years, Bay to Breakers has been lifting the city’s spirits, bringing fun, tax revenue, millions of tourism dollars, and nationwide attention to San Francisco. If ever we needed those things, it’s now, when we have record deficits, 47,000 people out of work, and may lose the football team that is named after us.

So let’s set the record straight. Bay to Breakers does not cost taxpayers a dime. The event pays for all costs, including cleanup. And the permit fees and tourism generate tax revenue. ING probably dropped its sponsorship for reasons unrelated to B2B. Sponsors come and go. B2B will find another. Bay to Breakers is a financial boon for San Francisco. The event attracts thousands of people to the city; 49 of 50 states were represented by participants in 2008. The average tourist spends \$505 in the local economy. Bay to Breakers is and always has been peaceful. There were fewer than five arrests reported this year. I have never seen a fight at B2B, not once, in seven years. Bay to Breakers remains enormously popular. There are about 100,000 participants and spectators, including many world-class runners.

This said, there are problems at B2B, namely public urination

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PG&E

CONT>>

by a board that was in PG&E's pocket, should tie the hands of elected officials today. Most legislative bodies have rules barring any laws that would tie the hands of future legislators forever.

It's particularly ironic for this to happen in the only city in the United States that is mandated by federal law (the Raker Act) to run a public power system.

But according to City Attorney Dennis Herrera, raising the fee would be very difficult; California law allows perpetual utility franchises. If Herrera is right (and no city attorney has ever been willing to challenge PG&E on this), then the state Legislature needs to act.

One idea from Mirkarimi's office: simply mandate that all perpetual utility franchises increase every year by the cost of living index, up to a maximum of, say, 5 percent. If all the years since 1939 were counted, the city would be at the max today.

An even simpler option: the state could outlaw perpetual franchise deals — something that should have been done years ago — and mandate that all existing deals expire on, say, Jan. 1, 2011. That would give San Francisco six months to negotiate a new deal with PG&E, and the money from that deal would save a lot of city services.

Both Assembly Member Tom Ammiano and state Sen. Mark Leno have expressed interest in a bill that would open up San Francisco's franchise fee, and both told us that they're looking into it. Leno already has a bill barring PG&E from using ratepayer money on political campaigns; potentially, a franchise fee amendment could be added to it. The deadline for introducing bills for this session has already passed, so it would be a little tricky to find a way to change state law in the next few months. But it's worth a try: there's never been a time when PG&E was less popular in Sacramento. The company violated its own agreement with the Legislature, promising to support the law authorizing local community choice aggregation systems then turned around and spent nearly \$50 million to overturn it.

Leno and Ammiano should pursue a bill as soon as possible to

get rid of one of the great scandals in city history, a sweetheart deal in 1939 that has saved PG&E billions and cost the city dearly. **SFBG**

BAY TO BREAKERS

CONT>>

and the overall impact on the neighborhoods. We absolutely acknowledge that. But unlike the critics, we still believe in this city's ability to solve problems.

How do we do it? Not with prohibitions — they are a retreat, not a policy. Sound policy takes effort, collaboration, and commitment. Let's get the stakeholders together — neighborhood groups, race organizers, race supporters, SFPD, and city officials — and create a plan to protect the neighborhoods while preserving the race's spirit.

Our group, Citizens for the Preservation of Bay2Breakers, is committing to raise money for 100 additional multiperson urinals and to leading the cultural campaign for more responsibility among participants. And we have other ideas:

- Ticket people who urinate on or disturb private property.
- Rent more toilets.
- Implement multiperson urinals, which are six times more efficient and cost one-third less per user.
- Improve the barricades to keep participants on course.
- Increase revenue with a tiered registration for non-runners.

• Host an event in the park that attracts participants out of the neighborhoods sooner.

I see in Bay to Breakers a celebration of what it means to be San Francisco, to be capable, to be unafraid of free expression and unapologetic of diversity.

I see world-class runners lined up next to 30-somethings in Elvis costumes. I see convalescent patients lining the sidewalk, smiling and taking pictures with Rambo and Cinderella. I see mothers pushing costumed babies. I see 100,000 happy faces. But most of all, I see a century-old civic institution that is worth fighting for. **SFBG**

Conor Johnston is co-chair of Citizens for the Preservation of Bay2Breakers and a resident of District 5.

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> **WATCH** a performance by Coyotess Tails & Real
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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS

Danger zone

A proposal to privatize jail health services comes with a potentially steep cost to inmates and the public

By Rebecca Bowe
rebeccab@sfbg.com

Rita Connolly, a registered nurse who has worked with inmates in San Francisco jails since 1985, says she'll never forget the time she had to act fast to save a prisoner's life.

The man had just arrived from a different jail and was waiting to go through intake. He was slumped over and looking ill, too weak to voice a complaint. Several worried inmates beckoned Connolly over, and once she examined him, she realized he was in the midst of a heart attack. He was rushed to the emergency room. He lived — but sustained irreversible heart damage.

"He could have been someone who didn't live," Connolly told the Guardian, but he also could have had a better outcome. The inmate had alerted someone that he was having chest pains earlier in the day, she later learned, as he was boarding a bus from an Alameda County Jail. A medical services worker examined him just before the bus left, but allowed him to proceed. By the time he arrived in San Francisco, the warning signals had progressed to a full-blown heart attack.

The story highlights an extreme example of a trend Connolly said she observes regularly — inmates from counties that use privatized

jail health services aren't receiving the same standard of care that San Francisco provides. Sometimes, there are obvious signs that the care is inadequate, placing inmates' health at risk.

Alameda's jail health services contractor, Tennessee-based Prison Health Services Inc. (PHS), has made headlines before for a track record marred by inmate deaths and lawsuits alleging negligence. PHS has expressed interest in contracting with San Francisco if the city opened the door to privatization, which Mayor Gavin Newsom has once again proposed in his latest budget.

That budget also calls for cuts to community-based health and human service programs that threaten to erode the safety net for those battling mental health issues, drug addiction, and chronic health problems, all proposals now being weighed by the Board of Supervisors Budget and Finance Committee.

But it is the debate over whether to make a \$11 million cut to jail health services that raises the most thorny and telling questions about what sacrifices are considered acceptable — and what populations can be the most easily targeted — in the quest to balance a budget without the tax increases that Newsom opposes.

OPEN WOUNDS

In San Francisco, the city's Department of Public Health contracts with the Sheriff's Department to address inmates' medical needs. Privatized jail health care would be cheaper, though by how much is a moving target. But nobody is arguing that the care would be better.

Newsom's budget proposes switching to a private firm as early as January 2011 to help solve a daunting budget deficit. The proposal originated with the Mayor's Office, and Sheriff Mike Hennessey — whose department would realize the potential savings — went along by including the item in his departmental budget.

In years past, the Board of Supervisors has repeatedly resisted the proposal and is likely to do so again — but rejecting it would mean finding up to \$11 million in savings elsewhere.

"The fear is that when you bring privatization into the picture, there is a financial pressure to cut corners. And even though that may end up saving some money ... the price that comes with it is too high," Sup. David Campos said at a recent budget hearing. Referencing stories about inmates who died needlessly in jail under the care of for-profit firms, Campos said he isn't willing to risk a similar tragedy



Dozens of San Franciscans angry about proposed cuts to the city's public health system lined up down the hall for hours to testify at a June 15 Board of Supervisors hearing. | PHOTO BY LUKE THOMAS

occurring in San Francisco.

The proposal has been floated repeatedly since as far back as the early 1990s, according to health-care workers whose jobs have been jeopardized by privatization before. Newsom proposed the cut last year, and the year before.

"In absence of the budget problem, [Hennessey] probably would not have proposed this, nor would we have proposed this," Newsom's budget director, Greg Wagner, told members of the Budget and Finance Committee at a May 26 hearing, adding that the mayor shares concerns about prisoner safety. Newsom's office did not return multiple calls requesting comment for this story.

The U.S. Supreme Court recently agreed to hear an appeal by the state of California to the federal court ruling that substandard medical care in California prisons

constitutes cruel and unusual punishment and necessitates the early release of about 40,000 prisoners. At the May 26 hearing, healthcare workers familiar with the interiors of county jails and state penitentiaries came forward with horror stories.

"Every week I receive at least one inmate who has an open gunshot wound. They have not seen medical care in the county jails," Dr. Elena Tootell, chief medical officer at San Quentin state prison, told committee members. "It's quite surprising to me that they send inmates with gunshot wounds to prison. They just walk off the bus. They often have paper towels stuck to their bodies, seeping the blood. And then we are obligated to take care of them. This does not happen from San Francisco County, I'm going to tell you that right now."

CONTINUES ON PAGE 10 >>

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If inmates are released back into the community with contagious, untreated health problems, the risk of exposure can spread beyond jailhouse walls.

ALERTS

By Paula Connelly
alert@sfbg.com

WEDNESDAY, JUNE 23

Remembering torture victims
Commemorate U.N.-enacted International Day in Support of Victims of Torture at this screening of *The Response*, a courtroom drama based on the transcripts of the Guantanamo Bay military tribunals. Featuring guest speakers from UCSF and SF State, members of Survivors International, Amnesty International, and Health Professionals Against Torture. 6 p.m., free
Amnesty International SF Office, Suite 210, 350 Sansome, SF (415) 546-2080

Water bond happy hour
Join the Food and Water Watch team in helping to get voters to reject the California water bond on the November ballot. Meet others who care about the issues and discuss a sustainable water future for California and how water issues effect us all. Raffles of stainless steel water bottles benefit Food and Water Watch, a local nonprofit corporate accountability organization. 6 p.m., free
Elixir Bar
3200 16th St., SF
www.foodandwaterwatch.org

THURSDAY, JUNE 24

Radically queer
Radical Women celebrates LGBTIQ month with a panel discussion titled "Queer Radicals: Strategies for Our Movement." Queer and transgender activists will discuss how to build a militant movement for LGBT liberation. Pre-discussion buffet with vegetarian options available at 6:15 p.m. for \$7.50. Call for information about childcare. 7 p.m., free
New Valencia Hall
Suite 202
625 Larkin, SF
(415) 864-1278

SATURDAY, JUNE 26

Protest Big Oil
Join thousands for a beach lie-in to

TROUBLETOWN



create a "slash oil" image that will be photographed from a helicopter. Arrive no later than 10:30 a.m. to participate. Attendees will receive an overhead postcard of the event. Then at noon, join Hands Across the Sand, an international statement on protecting coastlines from oil pollution. Carpooling, biking, or taking public transit to the events is highly encouraged. 10 a.m., free, donations accepted
Ocean Beach
1000 Great Highway, SF
www.slashoil.blogspot.com
www.handsacrossthesand.org

SUNDAY, JUNE 27

Have a good cry
Attend this "cry-in" against the commercialization and corporate sponsorship of the Gay Pride festi-

val. Wear your most morbidly gothic clothing, bring your favorite sad songs, and share your best morose attitude with other queer people and allies eulogizing the demise of the grassroots queer community. 2 p.m., free
San Francisco LGBT Center
1800 Market, SF
www.gayshamesf.org

MONDAY, JUNE 28

Honduras resistance
Watch three videos presented by the Bay Area Latin America Solidarity Coalition (BALASC) on the 2009 military coup in Honduras. Proceeds benefit the Popular Resistance in Honduras. 8 p.m., \$6
Artists' Television Access
992 Valencia, SF

www.balasc.org

A tale of animal liberation
Hear activist and former prisoner Andy Stepanian tell how he stood up to one of the world's largest contract animal testing labs, was charged with terrorism, and served three years in federal prison. 7 p.m., free
Station 40
3030B 16th St., SF
www.sparrowmedia.net SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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POLITICS

SFBG Radio takes on the issues of the day. Plus: Tim Redmond on the insanity of cutting pensions, Steve Jones on the bike ban

NOISE

Janelle Monae's perfect teeth, Aux Etres pops the World Cup, Zion I's Amp Live steps out, the highlights of Harmony Fest 2010



PIXEL VISION

North Beach Festival pics, an interview with comics legend Daniel Clowes, happy birthday to The Marsh theater



SEX SF

The ever-steammin' Caitlin Donohue rounds up hot and sexy events for Pride

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Health services CONT.

Tootell said she'd observed a significant difference between those counties using private firms and those using public health care. "They will have a fracture — they've never been splinted, they've never seen a doctor. They're on anticoagulation [medication], but haven't had their blood checked in weeks and have bruises all over their body."

Connolly echoed similar concerns. For example, she told the Guardian, she's found herself asking questions like, "You were on AIDS medication before you got arrested and now you're not?"

Susanne Paradis, a healthcare research contractor with SEIU Local 1021, rejects the premise that the same services could be provided at a lower price. Under a private model, she says, the priority is to keep costs low — and that means doing less.

A key issue, Paradis said, is that private firms tend to rely more heavily on licensed vocational nurses (LVNs) — lower-paid medical staffers who aren't trained to assess patient's medical needs and cannot administer the same care that registered nurses (RNs) can. Using PHS data, Paradis found that in Alameda, there is one RN for every 92 inmates, compared with one RN per 32 inmates in San Francisco.

"An RN has the ability to assess, observe, and determine if there's emergency care needed," Paradis explained. "An LVN does not have the ability to do that."

John Poh, a nurse practitioner stationed at a jail in San Francisco's Hall of Justice, explained the difference this way: "The more RNs you have working for you, the fewer deaths you have."

PHS, an obvious point of comparison with San Francisco since it serves Alameda, declined to answer questions about its services. Instead, media spokesperson Pat Nolan e-mailed a brief statement. "We are excited to hear that San Francisco is considering the contracting of correctional health care," he wrote. "Should the city choose to go through an RFP process, we would look forward to participating. We think it is the right thing to do for the city and its taxpayers."

LINES OF DEFENSE

While those incarcerated in San Francisco jails can be thought of by some as criminals, nuisances, or



Those with health problems, disabilities, and other special needs told the Board of Supervisors on June 15 that it's unfair and short-sighted for the city to cut programs they need. | PHOTO BY LUKE THOMAS

miscreants, those requiring medical attention are patients in the eyes of the jail healthcare workers.

Inmates routinely enter the system with diabetes, HIV/AIDS, hepatitis C, heart problems, liver disease, and substance abuse issues, Connolly said. On occasion, a woman will arrive in jail only to learn that she is pregnant. Mental health problems are common, and some battle psychiatric issues in combination with physical ailments.

"Overall, our patient population has had little access to health care. For many people, we're the only show in town," Connolly noted.

Poh said some problems could spiral out of control if jail health staff didn't nip them in the bud. If an inmate is exhibiting signs of tuberculosis, for instance, they'll immediately get a mask and be sent to the hospital for screening. Sexually transmitted diseases are also a priority for treatment. "You don't want that person going out infected," Poh explained.

The city takes a proactive stance when it comes to treating inmates, Poh said, because at the end of the day, county jail is a revolving door. "Everybody leaves county jail. They're either going home, to a program, or to prison." If people are released back into the community with contagious, untreated health problems, the risk of exposure can spread beyond jail-house walls.

San Francisco's current system is considered a first line of defense, in which inmates are "seen as members of the community who happen to be in jail right now," Paradis said.

Privatizing jail-health services would constitute a blow to a wider public health safety net in San

Francisco that is already weathering painful cuts. At a June 15 Beilenson Hearing, a state-mandated opportunity for community members to explain the impacts of proposed health and human services cuts to the Board of Supervisors, people came out in droves to protest cuts to programs serving vulnerable residents.

Kristie Miller, executive assistant of the Standing Against Global Exploitation (SAGE) Project, told the Guardian that her organization serves 350 clients a year who are victims of human trafficking and commercial sexual exploitation. The organization stands to lose its mental health funding, so Miller had come out to speak against the cut. "It provides trauma-focused psychotherapy for survivors who've experienced a lot of abuse, violence, and exploitation," she said.

Jeff Schindler, chief development officer for the Haight Ashbury Free Clinics, said he was there protesting a 79 percent funding cut to his organization's 108-bed residential program on Treasure Island. "We won't have a place for people to actually go into residential treatment for their mental health and substance abuse issues," he said. "These are individuals who are going to get their needs met somehow, somewhere, and generally that's going to be at San Francisco General Hospital."

It's in this context that the proposal to contract out for jail health services is being proposed. "It's easy to dismiss prisoners as probably the least valued sector of our society," Deirdre Wilson, of the California Coalition for Women Prisoners, noted at a May 26 hearing. "But the right to health care is a human right."

FOR THE RECORD

According to an estimate prepared by the Sheriff's Department, the city could save anywhere from \$11 million to \$14 million by contracting out for jail health services, and Newsom's budget assumes a savings of "over \$11 million per year."

However, the Controller's Office continues to revise that figure as the debate shifts and concerns are raised about the skill mix that a private firm would use. "We don't really know what it would cost to contract out, unless there was an RFP and a response to the proposal and some discussion about what the staffing requirements would be," Deputy City Controller Monique Zmuda explained at a June 17 hearing. She added that the potential range of savings spanned from \$3 million to \$11 million annually, depending on decisions that would have to be made about acceptable staffing levels.

San Francisco's inmate population has shrunk in the wake of the crime lab scandal, and a city-owned facility in San Bruno has been temporarily shuttered. Sheriff Hennessey told the Guardian he believed medical care in the jails could be provided either by city workers or a private firm, but added that he's "quite happy" with the status quo. Noting that 25 of the 58 counties in California already use private firms, he added, "It's not an unusual or unique thing." Hennessey also said the decision was linked to a broader philosophical and political question, and that he doubted there was support on the board for the proposal to go forward.

Mitch Katz, director of the city's Department of Public Health, did not directly say whether he supported Newsom's proposal. "I think our Jail Health Services does a great job, but I do understand that the city is facing an extremely difficult budget year and that ultimately the budget must be balanced," Katz wrote in an e-mail.

Gabriel Haaland, who represents SEIU Local 1021 union members whose jobs would be affected by the proposal, voiced strong opposition at a June 17 Budget and Finance Committee meeting. "We don't care about these people because they're poor and they're in jail. That's the message" in the decision to contract out, Haaland charged. The item was continued and will be revisited as budget deliberations unfold. **SFBG**

CompStat vs. community policing

Proposed ballot measure triggers debate over what principles should guide SFPD

By Alex Emslie
news@sfbg.com

Two competing visions for the San Francisco Police Department are central to a looming debate involving the mayor and his police chief, who favor the high-tech yet impersonal CompStat model, and progressive members of the Board of Supervisors who are pushing for a community-based, cops-walking-beats blueprint for SFPD.

District 5 Sup. Ross Mirkarimi introduced a proposed ballot measure on June 7 that would require the police chief to institute foot patrols in all districts and ask the Police Commission to establish a written community policing policy. SFPD Chief George Gascón opposes the initiative, instead favoring a reliance on the new CompStat system to determine how best to use police resources.

The terms “CompStat” and “community policing” have become trendy buzz words, UC Berkeley law professor Franklin Zimring told the Guardian, so they mean different things to the police departments that employ them, muddying the waters of the current debate.

“When labels get popular, they get pasted into lots of different things,” said Zimring, who wrote *The Great American Crime Decline* (Oxford University Press, 2006) and is working on a second book about the crime rate drop in the 1990s in New York City, where CompStat originated. Yet the two models point to differing law enforcement philosophies.

At its most basic, CompStat uses computerized crime mapping software to drive police deployment decisions. It emphasizes lowering a city’s crime rate by centralizing authority, spotting statistical trends, and targeting crime hot spots. Community policing, a model embraced by many U.S. police departments in the 1980s and ’90s before CompStat swept the nation, grounds police officers in the neighborhoods they serve, decentralizing authority. The model seeks to prevent crime with regular patrols that develop relationships on their beats and lets the community help set

law enforcement priorities.

“There is not community policing in San Francisco,” Mirkarimi — the only member of the board to go through the police academy — told the Guardian. “I don’t care what anybody says. If they say there is, then it is isolated. It’s unique to that particular experience or location.”

Proponents of CompStat insist the new model is really just a part of community policing. Gascón wrote a letter to the Board of Supervisors in February saying the proposed legislation “oversteps the jurisdiction of the legislative branch,” “attempts to give district station captains authority and discretion that rightfully belong to the chief of police,” and “will deprive the department of the flexibility it needs to address public safety throughout the city.”

Mirkarimi doesn’t oppose CompStat and said he sees merit in the program’s statistical collection, which has long been a shortcoming in the SFPD. “But I caution against any over-reliance on CompStat as a method that dictates how policing and public safety should be applied,” Mirkarimi told us. “Because the casualty of this over-reliance will be a compromising of any hopes of having true community policing.”

The SFPD website portrays CompStat as starting with data collection and then, similar to community policing, encouraging officers to find creative solutions to ongoing problems, anything from singular incidents of burglary to repeated graffiti or even a spike in murders. The crime triangle, a lasting symbol of community policing, illustrates that victims, suspects, and locations are all necessary for crime to thrive, and successfully policing even one of those factors can prevent crime. But CompStat programs often lack sustained commitment to building relationships with neighborhoods.

“Compstat seemed to engender a pattern of organizational response to crime spikes in hot spots that was analogous to the Whack-a-Mole game found at fairs and carnivals,” argued a 2003 study commissioned by

CONTINUES ON PAGE 12 »



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Police CONT>>

the national Police Foundation titled
“CompStat in Practice: An in-depth
Analysis of Three Cities.”

The study found immediate
contradictions in Lowell, Mass.;
Minneapolis, and Newark, N.J.
between beat officers’ new responsi-
bility to “simply follow their superiors’
orders” and the community policing
model that cast them as individual,
authoritative protectors of their
neighborhoods. CompStat centralizes
authority with the higher echelons
of SFPD. It includes bimonthly
meetings in which station captains
are grilled by SFPD brass and are
expected to answer for the statistics in
their district.

“Given the gap between the two
models of policing, CompStat natu-
rally tends to encounter the greatest
resistance in departments that are
most committed to community polic-
ing,” the study found.

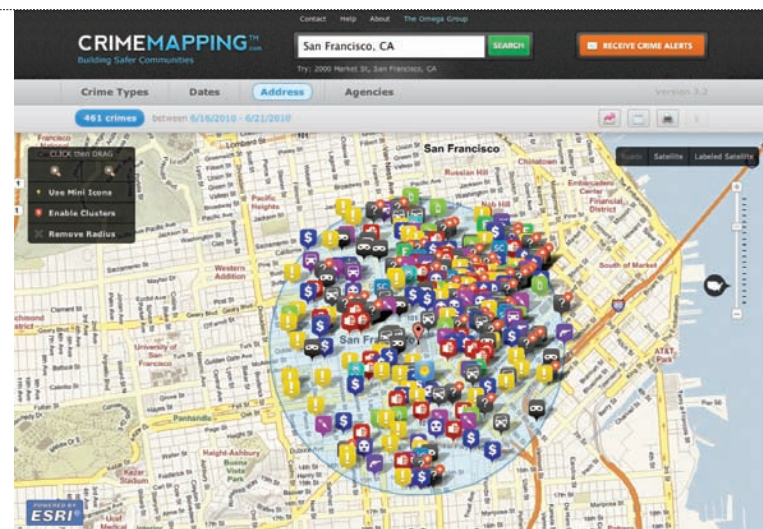
Understaffed and poorly trained
crime analysis units tasked with
deciphering data patterns into useful
correlations (for example, between
drug crimes and murder) was another
barrier to the success of CompStat
outlined in the study. SFPD’s crime
analysis unit consists of three civilians
housed at the Hall of Justice, SFPD
spokesperson Lt. Lyn Tomioka told
us. They are not deployed to district
stations and are supervised by a lieu-
tenant who also has other responsi-
bilities.

“There are a lot of rough edges.
There’s a lot of non-fit there,”
Zimring said. “Who sets the priori-
ties? CompStat priorities are always
crime prevention, and they are set,
and tactics are provided, by the chief
of police. He is, in the immortal
words of George W. Bush, ‘the decid-
er.’ Community policing is supposed
to be more cooperative and organic.”

Gascón initiated CompStat in
San Francisco in October 2009,
although Mayor Gavin Newsom has
been touting the CompStat model
since he first ran for mayor in 2003,
when a campaign policy brief gushed
about its “accurate and timely intel-
ligence, rapid deployment, effective
tactics, and relentless follow-up and
assessment.” Initially, however, SFPD
only took baby steps, using a confus-
ing plot system to map crimes. That
changed when Gascón took over
as police chief last August, bring-
ing experience in the program with
him from the Los Angeles Police
Department.

SFPD officials say vendor

NEWS



CompStat creates flashy maps generated by crime data in San Francisco, but Sup. Ross Mirkarimi and others say there’s more to policing than just studying numbers.

contract costs to start the system’s
electronic crime mapping were less
than \$1 million, and an additional
\$1 million has been proposed for
next year’s budget for technology
upgrades in the CompStat unit. But
the numbers so far haven’t backed up
the boldest claims. SFPD reports 24
homicides this year as of June 12, up
20 percent from last year’s rate for
early June. Homicide arrests are down
from 12 last year to eight this year.
Occurrences of rape are also up by 12
percent, but overall violent crime is
down 2 percent compared to this time
last year.

Gascón wrote that foot patrols
are a valuable tool for community
policing in San Francisco, but he
doesn’t want to be forced to maintain
them with limited staffing. Newsom’s
proposed budget maintains current
SFPD staffing, 2,317 sworn offi-
cers, while many other city depart-
ments received deep staffing cuts.
Progressive supervisors have pledged
to closely scrutinize SFPD’S budget.

Community policing was law
enforcement’s response to civil unrest
in the 1960s and ’70s, when police
were seen as the enforcers of insti-
tutional power. Previous beat patrol
methods largely ended when the 911
system came along, and the emphasis
was placed on calls for service, sta-
tistics, and response times, leaving
officers with little time to patrol and
prevent crime.

The change to community polic-
ing emphasized neighborhood input
and officers becoming an organic
part of the community they served.
Citizen contributions, generally
through community meetings, began
to drive decision-making. Foot patrols
were revived and officers were once
again expected to have a physical
presence and a connection to the

community they served.

That change was seen as par-
ticularly important in poor neigh-
borhoods and communities of color,
where police can sometimes be seen
as an occupying army and residents
were reluctant to cooperate with
investigations. Officials hoped to
prevent crimes by showing a presence
in neighborhoods rather than sim-
ply reacting to them when someone
called.

Mirkarimi says a CompStat-
driven police force would be a return
to that reactive model, potentially
sacrificing the long-term commit-
ment required to build trust between
a neighborhood and its police depart-
ment, which is central to community
policing. “[CompStat] undermines the
principles and practices of community
policing because true community
policing requires a discipline and a
protocol that is sustained,” he said.

While either approach can theo-
retically result in the same practices,
such as a foot beat patrol in a given
neighborhood, Zimring said the
reasoning behind it depends on the
model. “CompStat to begin with is
completely crime-driven,” Zimring
said. “The reason you have it is to
reduce crimes. It involves computer-
ized mapping of crimes. It involves
allocating resources to so-called
hot spots, and it involves the police
department imposing its own priori-
ties as opposed to implementing com-
munity priorities.”

The Board of Supervisors will
consider Mirkarimi’s measure and
SFPD budget in July, airing a
debate that could continue on to the
November ballot, when voters would
decide whether to maintain their faith
in CompStat and the SFPD or ask for
more community policing and foot
patrols. **SFBG**

food + drink

Heirloom Cafe in the Mission can come on strong — but knows when to hold back. Right, PEI Mussels, roasted tomatoes, shallots, and sherry.

GUARDIAN PHOTO BY RORY MCNAMARA



The bus stops here

By Paul Reidinger
paulr@sfbg.com

DINE The Gospel According to Matthew offers no restaurant commentary I'm aware of, but it does remind us that "you will know them by their fruits" — the King James Version of the holy book gives us the fruitier "ye shall know them by their fruits" — especially (to make a slight inference) heirloom fruits. Or restaurants. If you want to know what a neighborhood is like and how it might be changing, you look at the restaurants.

Recently The Wall Street Journal ran a story suggesting that the Mission District is rapidly being colonized by techsters who live in the city and commute to jobs on the Peninsula in shuttle buses provided by their employers, among them the colossi Google and Apple. The map showed the corporate bus stops, though not the location of Heirloom Café, which opened in April in a gorgeous box of a space at Folsom and 21st streets. But if the shuttle-bus routes are adjusted so that the techsters can be dropped off there and go straight in to dinner, I won't be surprised.

INDEPENDENT, LOCALLY-OWNED

Heirloom is the kind of place that, five or six years ago, you would have expected to find opening in Glen Park or outer Noe Valley. It is a respectful, conscientious restoration of an old Victorian space, with wood-plank floors, cream-colored walls, lots of natural light, ceiling fans, and tables (including the long communal table) simply but handsomely dressed with white linens. Its menu is refreshingly brief and implies a lineage, at least in spirit, from Chez Panisse and Zuni Café.

But it is an odd experience, I must say, to stand on the sidewalk outside the door and watch the local world go by. Heirloom sits in the very heart of the Mexican Mission, and might as well be the embassy of some faraway country no one has heard of. The neighbors pass by with scarcely a glance at the place or the menu card posted in the window. The people who do pause, and then step inside, all seem to be wearing Dolce & Gabbana eyewear, or at least look as if they've tried on a pair or two. Worlds collide, sometimes, but they can also coexist, in the same time and place, as if in parallel universes.

The cooking is as elegant and understated as the interior design. Small touches make a big difference, as in the wonderfully crisp matchstick fries scattered over a salad of smoked trout (\$12), fri-sée, and haricots verts. The fries brought a lovely lightness and crunch to an already complex salad. A mushroom tart (\$10) was similarly, subtly enhanced by the tang of bacon. The pastry crust had the tender snap and tastiness of real butter.

On occasion, the magic ingredient goes missing, as with the mussels (\$10). These were served with a classic white wine broth, which was a little sharp and sour, especially if you've been spoiled (as I have) by such innovations in this area as Thai-style red curry or beer-with-chorizo broths.

And some special ingredients won't be to every taste. The burger (\$12), for instance was served on an English muffin in the presence of pickled carrots, but the dominant reality was the epoisses cheese, whose ripe pungency gave pause. At first bite I wondered if the meat had spoiled — the cheese was that strong. I continue to question the French-style cheeseburger, I must say. High-quality beef generally doesn't need much support, let alone interference.

A nice illustration of knowing when to leave well enough alone involved the poached halibut (\$22), which turned out to be nearly as rich and creamy as the potato purée it was served on. Halibut is something like the perfect fish — meaty and substantial, mild-flavored but not bland, wild but taken from well-managed fisheries. To find it handled with restrained grace is the jewel in the crown.

The menu offers a roaming cheese service from a wooden platter. For \$3 per variety, you can treat yourself to such delights as fleur de marquis and tomme de savoie, and you don't have to do it as dessert. You could have cheese as a starter or intermezzo if you wanted — and if you did it that way, you might scale down to a splendid postprandial cookie (\$2), oatmeal with chocolate chips and walnuts. They left out the kitchen sink. Just as well. **SFBG**

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IN THIS BEST OF THE BAY:

- Food & Drink
- Shopping
- Arts & Entertainment
- City Living

ISSUE DATE: July 28th, 2010 | **AD DEADLINE:** July 20th, 2010

PARTY DATE
**AUGUST 5TH, 2010
9PM AT MEZZANINE**

Contact an account executive at (415) 487-4600 or admanagers@sfbg.com
GUARDIAN SFBG.COM

Go ... Germany?

By L.E. Leone
le.chicken.farmer@gmail.com

CHEAP EATS Everyone assumes that because I love to *play* soccer, I'm interested in the World Cup. Rather than contradict them, I have become interested in the World Cup. How is that for flexing one's codependency?

At first I merely feigned interest, but then the feigning turned into affectation, then adoption, and now I find myself legitimately, actually, gut-wrenchingly interested — albeit by accident.

Unlike a lot of people, I don't care who the hell wins. I could probably root for Brazil, since that's who most of my soccer buds back (I play on a team of Brazilians). I could get away with rooting for Italy, the defending World Cup champions, because that's the flavor of the blood that I have, and, on the third hand, never in my life have I felt more patriotically-inclined, God bless America, given my recent failed attempt at expatriation. Plus I love an underdog.

But my capacity for love is temporarily out of service, thanks to a certain German person who absolutely, positively, and very very stropishly *hates* soccer — not the sport so much as the hoopla. Or, in other words, *go Germany!!!*

May the streets of that fine, fucked country be filled with whooping fans, national songs, shouts, bells, whistles, shenaniganism, hooliganism, and general mayhem. May the peace be disturbed! May it be impossible for writers to write there, and for lovers to love, and may the spirit of lowbrow, sports-related celebration annoy the living crap out of every stodgy old lady and artsy fartsy middle-aged loser couple in all of Bavaria, in particular, the old-town district of Regensburg. *Mwa-ha-ha-ha.*

You thought I was going to go *against* the Germans, didn't you? I thought I was too. I still do feel, or at least hope, that passion will win out over discipline on at least *some* playing fields, such as soccer ones. That's why, while German national teams tend to do well, Brazil and Italy win more World Cups.

Nevertheless: *Go Germany!*
I tried to watch their first

game at the closest Irish pub to my house, the Phoenix, but it was way too crowded so I walked to Mission Street. All my many friends who had asked me about my interest in the World Cup, inciting my interest ... I called all of them but nobody could join me, and this was on a weekend.

So my only friend was my appetite.

Perfect! I wound up at La Oaxaqueña, the little corner hole-in-the-wall at Mission and Clarion, near 17th Street. I'd eaten there once before. It's good. But more to the point, they had a fuzzy little TV going up in the corner, and in sharp contrast to the Phoenix, there was nobody in the place.

Nobody at all, eating.

So I stayed and ate and tried to put up with the TV. The picture kept locking up and making temporarily cubist photography out of live sports, and the audio sounded like bees. I have since come to realize that all World Cup soccer matches sound like bees, but at the time I didn't know this.

Anyway, I didn't let it ruin my meal, which was fish cooked in coconut milk with ginger. Points for them for taking forever to cook it, even though I was, as I said, the only one there. They must have sensed I was in it for the television, and kindly made it easy for me to nurse my way through as much of the second half as it was possible to watch.

The fish was great, the rice and the beans were fine, and the Australians played like chickens with their heads cut off. It started to look like Germany had one extra player out there. Which they did, one of the headless chickens having gone and gotten himself red-carded.

Come to think of it, I don't remember Germany ever even committing a foul, which reminds me of how nobody ever even jaywalks there. Not even in the middle of the night.

Christ, it's going to be hard to root for a team like that. **SFBG**

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WEDNESDAY JUNE 23

EVENT

“Double Feature: *The Facebook Effect* and *Is Google Making Us Stupid?*”

Cloud cover is pretty fierce these days. No, I'm not bitching about that early summer haze — it's all about the cloud computing movement, which takes every byte of data you type into your keyboard and saves it to the Internet hive IQ. The cloud — and the long tail, a related concept — are entities that are coming to define life in the Information Age, and if you're not schooled in their ramifications, you might want to study up. Enter the Commonwealth Club's upcoming lecture, in which some of the leading authors in the Internet game elucidate us on the behemoth hive minds of Facebook and Google.

(Caitlin Donohue)

6 p.m., \$14–\$45

Commonwealth Club Office
595 Market, Second Floor, SF
(415) 597-6700

www.commonwealthclub.org

EVENT

“Old School” reading

The National Queer Arts Festival brings the final cycle of “Old School: Writers Unearth and Reimagine the Lives and Legacies of Queers Gone By” to the San Francisco Public Library. This week, four of San Francisco's juiciest writers and artists-in-residence — Justin Chin, Cyd Nova, Ali Liebegott, and Len Plass — interpret living gay back in the proverbial day. Google their names and you'll see they are small-scale local celebrities, especially Nova for his appearance in *Original Plumbing*, a magazine for FTM trans men whose name needs no explanation. In becoming socially-conscious literary performers, these four harbingers of Bay Area queerness not only subvert what it means to belong to a group, but also what it means to belong to a genre.

(Ryan Lattanzio)

6 p.m., free

Koret Auditorium
San Francisco Public Library
100 Larkin, SF
(415) 557-4400
www.sfpl.org

THURSDAY JUNE 24

STAGE

Much Ado About Lebowsky

Get ready for a Coen brothers classic reinterpreted in the parlance of Elizabethan times, courtesy of Primitive Screwheads, SF's premier camp-cult-horror live theater company. *Much Ado About Lebowsky* tells the story of Sir Geoffrey of Lebowsky, presumably a premodern layabout of epic proportions. After all, *The Big Lebowski* (1998) has more in common than you might have realized with Shakespeare's wildly implausible comedies of errors; in fact, they've been combined before (see: the off-off-Broadway show *Two Gentlemen of Lebowsky*). CellSpace will be serving White Russians in accordance with *Lebowsky* tradition, and if you need it, I'm sure they can get you a toe. The play also runs in July at the Off-Market Theater. (Sam Stander)

Thurs/24–Sun/27 and July 24,
8 p.m., \$20
CellSpace
2050 Bryant, SF
(415) 820-3907
www.sfindie.com

FRIDAY JUNE 25

VISUAL ART/PERFORMANCE

“The Dresses/Objects Project”

Even if you're not into clothes — particularly if you're not — Erin Mei-Ling Stuart's fashion shows, presented in conjunction with the opening of Katrina Rodabaugh's “The Dresses/Objects Project,” will get your head going. The dancer-models will be wearing “objects” inspired by Gertrude Stein's process of stripping language of its baggage. Although she died in 1946, Stein may well have been the first deconstructionist. So perhaps it's no surprise that her work still fascinates artists like Rodabaugh, who invited some 30 colleagues in a variety of disciplines to join her in creating objects that reflect Stein's innovative thinking. To start, Rodabaugh gave the women fabric hand-printed with excerpts from Stein's “Objects” section of her *Tender Buttons* poems. The resulting exhibit runs until July 18.

(Rita Felciano)

Through Sat/26
7:30–9 p.m., free
Z Space at Theater Artaud
450 Florida, SF
www.zspace.org

VISUAL ART

“Wizards, Lizards, and Broads”

Vaughn Bode is probably the most influential artist you've never heard of. A central figure in Manhattan's late 1960s alternative comics scene, Bode created a stock of imagery and characters that continues to be a staple of underground visual media. Those potbellied, sleepy-eyed lizards that are the emblems of so many street artists and ambitious taggers? They're all based on recurring characters from Bode's work. The absurdly proportioned women — their cartoonish curves rendered in sharp primary colors — which seem to adorn every other concert flyer or rave promo? Bode's as well. The 1AM Gallery's retrospective will include heretofore unseen pieces from the Bode archives, as well as pieces by Mark Bode — Vaughn's son and a respected cartoonist in his own right. (Zach Ritter)

Through July 31
Opening reception 7–10 p.m., free
First Amendment Gallery
1000 Howard, SF
(415) 861-5089
www.1AMSF.com

SATURDAY JUNE 26

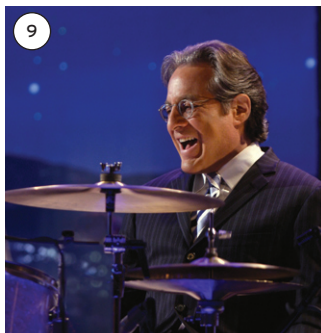
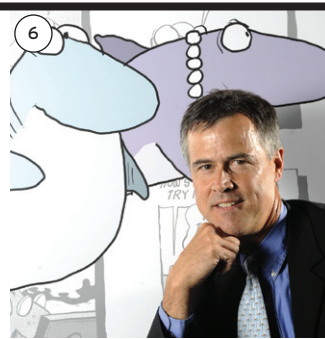
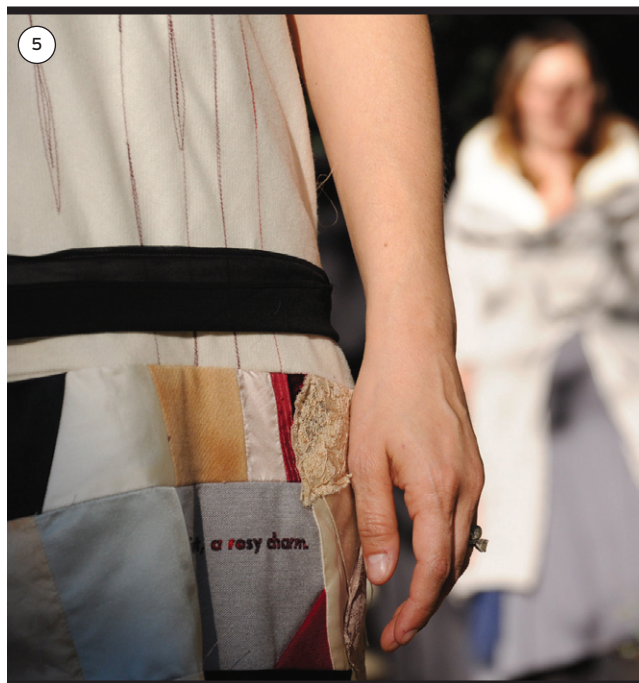
MUSIC

Zoroaster

Zoroaster rose to metal prominence from the deepest underground, winning staunch allies with its crushing riffs and psychedelic, otherworldly excursions. The Atlanta band is releasing its second album *Matador* (E1 Music) on July 13, and the audience at its upcoming Parkside gig can be expected to be pummeled into oblivion by an array of thunderous new tunes. Those without an appetite for extreme fuzziness should stay away. Suffice to say, Zoroaster is really heavy, though no one puts it more eloquently than the band itself, when it claims to sound “like a dinosaur taking a shit.” (Ben Richardson)

With Black Tusk, Dark Castle,
Serpent Crown
9 p.m., \$12
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

If you need it, I'm sure they can get you a toe.



(1) *The Facebook Effect* (see Wed/23); (2) *CocoRosie* (see Tues/29); (3) *Zoroaster* (see Sat/26); (4) *Kunst-Stoff/arts fest 2010* (see Sat/26); (5) "The Dresses/Objects Project" (see Fri/25); (6) *Jim Toomey* (see Sat/26); (7) *Concrete Blonde* (see Sat/26); (8) *Much Ado About Lebowsky* (see Thurs/24); (9) *Max Weinberg* (see Sun/27); (10) *Ali Liebegott* (see Wed/23).

COCOROSIE BY MATT GREENE;
KUNST-STOFF BY KEIRA HEU-JWYN
CHANG; "DRESSES" BY KATRINA
RODABAUGH; CONCRETE BLONDE
BY AMBER BOGGS

VISUAL ARTS

"Sherman's Lagoon: Finning Isn't Funny"

Artist Jim Toomey has been a longtime advocate for the marine environment, exploring a variety of issues in his popular comic strip *Sherman's Lagoon*, which follows the adventures of a lovable shark and his friends. Opening today is "Finning Isn't Funny," an exhibit featuring a series of strips that rallied against the horrific practice of shark finning, which needlessly kills or maims millions of sharks each year to fill demand for shark fin soup, a delicacy in several parts of the world. Toomey will be on hand to lead special cartooning classes and sign books for fans to celebrate the exhibit, which also contains an action station for people to send postcards to the National Marine Fisheries Service to express their feelings on the subject. **(Sean McCourt)**

Cartooning classes, 2 and 3 p.m.; book signing, 4 p.m.
free—\$10 with aquarium admission (\$8—\$16.95)
Aquarium of the Bay
Pier 39, SF
(415) 623-5300
www.aquariumofthebay.org

MUSIC

Concrete Blonde

Well, fuck me. Concrete Blonde's *Bloodletting* is 20. But when I hear the incomparable tempered steel and raw earth vocals of Johnette Napolitano, the elegiac swoop of James Mankey's guitars, and the disarming poetry of lines such as "don't bring tomorrow to justify tonight," I'm not instantly transported back to my junior year of high school, but am struck by how immutably timeless it all still sounds. Undead, perhaps, because of those vampire references, but when have vampires ever gone out of style? Vampires, lovers, junkies, God, and other immortals will all have their moment when Concrete Blonde takes the stage to play *Bloodletting* in its entirety — and with any luck their whole damn discography with it. **(Nicole Gluckstern)**

With Flametal
9 p.m., \$32
Regency Ballroom
1290 Sutter, SF
1-800-745-3000
www.theregencyballroom.com

DANCE

Kunst-Stoff/arts fest 2010

Come summertime San Francisco's prominent dance companies usually take a hiatus. SF Ballet wrapped up its 2010 season in May and Lines Ballet is off on an international tour. So what's a dance enthusiast to do? Rest assured, balletomanes, the summer months offer less well-known, but equally impressive, dance companies a chance to shine. Yannis Adoniou, founder and artistic director of Kunst-Stoff, is kicking off the summer by bringing a diverse group of dance artists, from the Bay Area and beyond, to one stage for four consecutive weekends. The first weekend of Kunst-Stoff/arts fest 2010 features Yannis Adoniou himself with Prum Ok, Mary Carbonara, and Janine Cayla Trinidad. **(Katie Gaydos)**

Through July 18
Sat.—Sun., 8:30 p.m., \$15
Kunst-Stoff Arts
929 Market, Suite 500, SF
(415) 777-0172
www.kunst-stoff.org

SUNDAY JUNE 27

MUSIC

Saint Vitus

Legendary L.A. doomsters Saint Vitus return to the DNA Lounge, a venue they packed to the gills last time around in late January. Few genres of music benefit more from hard-won, hard-bitten experience, and though the untamed hair onstage has long gone gray, singer Scott "Wino" Weinrich and guitarist Dave Chandler form the engine room of an unstoppable rock battleship. Their songs may bemoan being "Born Too Late," but as a new generation of head-bangers forms rank alongside a core of grizzled die-hards, Vitus' timing seems pretty impeccable. **(Richardson)**

With Hammers of Misfortune,
Walken, Stone Axe
7:30 p.m., \$20
DNA Lounge
375 11th St., SF
(415) 626-1409
www.dnalounge.com

MUSIC

Max Weinberg Big Band

Veteran drummer Max Weinberg has pounded the skins for Bruce Springsteen and the E Street Band, been Conan O'Brien's musical

sidekick since 1993, and played with a who's who of showbiz legends, including Tony Bennett, Bob Dylan, Paul McCartney, and more. Now that the Boss is taking a break from touring and O'Brien has been forced off the air until fall, Weinberg isn't content to rest on his laurels — he's convened a 15 piece big band fashioned in the sound and spirit of the classic era of swing. Jump up on the dance floor and travel back in time for a true night out on the town. **(McCourt)**

5 and 7 p.m., \$5—\$25
Yoshi's San Francisco
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

TUESDAY JUNE 29

MUSIC

CocoRosie

CocoRosie escapes label pressures and fan pandering by being consistently weird. Sisters Bianca and Sierra Casady's musical approach is like an amazing Technicolor dreamcoat, leapfrogging from freak folk to hip-hop in an avant-garde style that recalls classic torch singers as much as it does Disney. Such a grab bag of influences increases

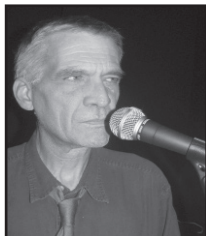
the sisters' chances of alienating listeners, but they don't seem to mind being relegated to the indie periphery as long as there are more than enough of us weirdos to make those records profitable. Sporting what is easily the worst cover art of the year, their latest LP *Grey Oceans* is as soft and beautiful as it is predictably impenetrable. Expect the live show to be more performance art than performance, and probably a good people-watchin' spot. **(Peter Galvin)**

With Cibelle
8 p.m., \$21
Regency Ballroom
1290 Sutter, SF
1-800-745-3000
www.theregencyballroom.com
SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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trash pop culture news, notes, and reviews



The Backstreet Boys (now only four, alas) pose on their new album cover.

I want it that way

IDOL WORSHIP I'm not going to say the Backstreet Boys made me gay, because no boy band — regardless of how late-1990s dreamy — can change one's sexual orientation. But BSB did act as a barometer for gayness that helped usher me into a newfound understanding of my sexuality. When you're 13 and you'd rather hang out with pretty boy Nick Carter than Catholic schoolgirl Britney Spears, you know something's up.

Actually, Nick wasn't really my favorite. I was all about sensitive older man Kevin Richardson, now exiled from the Backstreet Boys because he's (wait for it) 38. As for the others, A.J. McLean and Howie Dorough were never on my radar, too "bad boy" and "boy next door," respectively. Meanwhile, unofficial frontman Brian Littrell was super enthused by his born again status, which even at a young age I found less than thrilling.

But I digress. Boy bands were everywhere when I was in middle school, and your response to the invasion was key to your social standing. If you were a girl, you were required to pick a favorite and run with it. If you were a boy, you had to act disdainful and dismiss them all as homos. If you were, well, me, you secretly knew all the lyrics, did your best to act like you didn't, and got called a "fag" anyway because a couple assholes totally heard you humming "As Long As You Love Me" during PE class.

I didn't know I was gay when I was 13, but I knew I was different. I spent a good amount of time trying desperately to fit in, which meant denying my interest in bubblegum pop and focusing on more respectable pop punk, like Green Day and the Offspring. (Objectively, Green Day is far queerer than BSB. But who knew?) I distinctly remember a day in English class when my friends (who were girls) looked over a picture of the Backstreet Boys and picked out the cutest. I didn't say anything, but my mind was blaring, "KEVIN, KEVIN, KEVIN" while I bit my tongue.

Times have changed. The boy band craze fizzled, I came out, and an ironic appreciation of kitsch became increasingly popular. I can now say that I'm excited to see the Backstreet Boys in concert without a hint of shame or fear. ("That is so gay." Yes, exactly.) Fuck it — I can be proud. Isn't that what this month is all about? When I hear "I Want It That Way" at the Warfield, I'll be able to belt it, surrounded by a slew of former teenage outcasts doing the same. Sing out, Louise: "No matter the distance, I want you to know, that deep down inside of me ..." (Louis Peitzman)

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arts + culture

Gaze into the future of the gays: Fierce soothsayer Artist Malcolm Drake — appearing in “Aliens Cut My Hair” at the Faetopia Festival (see “Ongoing,” page 24) — guides us through visions of queer realness.

ARTIST PHOTO BY AMANDA BOGGS; HOT PINK LIST PHOTOS BY PAT MAZZERA



25 ideas for the queer future

What does the future hold in store for us? In an age of mainstream assimilation and aspiration, is there even such a thing as the queer future? We asked 25 queer leaders, artists, and activists to offer visions in their areas of expertise. The results — philosophical, poetic, practical, and priceless — are inspiring. One thing's for sure, we'll never lose our creative spark. Nor will we lose our motivational zeal. Fate is for the lazy: take action now. (Marke B.)

THE FUTURE OF QUEER ACTIVISM

We need to take back the power and stop being led by what the other side is doing. We need to empower ourselves enough so that we are no longer reacting but acting. We must use online social networks the way we used the streets and bullhorns to show our strength, speak out against wrongdoing, change minds, and win back our rights. We also must unite with our allies in other communities that are underrepresented and maligned in much of the same

ways we are. When we stand with one another, we have that much stronger a voice.

Kelly Rivera Hart is the founder of Poz Activists Network (pansf.blogspot.com).

THE FUTURE OF QUEER COMMUNITY

The difference between straight and gay cultures seems to be breaking down more and more, which is one of our goals, but we still need to support our own businesses, nonprofits, and leaders. We need to continue interacting with each other in the real world and not lose sight of who we are and what we share. Despite how the rest of the world sees us, there is still a lot of loneliness and isolation in the queer community. I think many of us have forgotten even simple things, like how to make actual friends, not just online. And it's so easy! Renewing that spirit of interaction, freeing ourselves from fear of judgment, and moving outside our “safe zone” can lead to the greatest rewards.

Mark Rhoades is a charitable event

planner and fundraiser who throws the annual Cupid's Back and City Hall Pride parties.

THE FUTURE OF QUEER FASHION

The past decade has witnessed an obsession with bulky, voluminous silhouettes disguised as “futuristic avant-garde” and inspired by GaGa and the '80s. Let's move on. Through clean lines, elegance, and wearable pieces, the future of queer fashion will shine light on socially relevant issues like bottom shame, positive-negative status reinforcement, and elite subcultures by using gay textiles and forgotten, non-era-specific imagery.

Allán Herrera is the design head of fashion house Homo Atelier (www.homoatelier.com) and a founder of HomoChic (www.homoschic.com).

THE FUTURE OF QUEER FILM

Future queer film will depend on the gays being at the forefront of distribution technology in the same way we pioneered social networking 15 years ago, spreading provocative and sexually hon-

est/explicit films beyond the film festival circuit and toward a global audience. Special attention must be paid to the creeping homophobia of cultural and technological juggernauts like Apple. Our stories will need to bust through the pigeonhole, weaving our traditional themes (AIDS, coming-of-age) into larger storylines that are relevant to multicultural and transcontinental viewers.”

Leo Herrera is a video artist, filmmaker, and a founder of HomoChic (www.homochic.com).

THE FUTURE OF QUEER YOUTH

To be a true leader, one must envision the future. The future is a diverse society where LGBTQQ youth are embraced for who they are and encouraged to be who they want to be. In my pursuit for LGBTQQ youth rights, leadership has been about fostering the awareness in LGBTQQ young people about their own power as individuals and as a group, supporting them to access, develop, and master the skills and knowl-

edge they need to transform their power into action, and building bridges to opportunities where their action can create just communities.”

Jodi Schwartz is the executive director of LYRIC Lavender Youth Recreation and Information Center (www.lyric.org).

THE FUTURE OF QUEER LABOR

Storm of protest drives Congress to pass trans-inclusive ENDA! Support by labor unions critical to passage of this landmark legislation. Screaming, “We're too queer for this bullshit!” workers hold drag-runway picket lines at transphobic companies across the country. Activists redefine the crisis of trans poverty and unemployment as the most critical queer civil rights issue of our time.

Bad hotel boycott forces Hyatt to sign a fair contract and treat their employees with respect. LGBTQ organizations rally with labor unions for immigration reform, hold signs reading “No bor-

CONTINUES ON PAGE 20 »

EXTENDED!
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San Francisco Examiner

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HOT PINK LIST: QUEERS WE ADORE COURTNEY TROUBLE

A DIY queer porn artist and entrepreneurial spitfire, Courtney runs arousing hardcore site Nofauxxx.com, has won two Feminist Porn Awards, and is soon launching the community-based, public access-style QueerPorn.TV.



THE FUTURE OF QUEER PORN

"I see queer porn being the catalyst for a major adult industry apocalypse. And in the wake of total destruction, a sex-positive, creative, and rewarding sexual art revolution will take place, creating a world where ladies, artists, and queers define what's sexy to the masses. Sex is a universal language, and through queer porn, we can unite subcultures, grow strong, and fight for visibility together!"

HOT PINK LIST: QUEERS WE ADORE JOSH CHEON



Josh is a DJ and musical historian. His Dark Entries record label (www.darkentriesrecords.com), specializes in reissuing undiscovered analog synth and dark wave gems from the '70s and '80s as well as newer productions.

THE FUTURE OF QUEER MUSIC

"To me, 'queer music' is music on the outside or fringe of society. We create our own channels of distribution and categories that lay beyond traditional classification. We also have a huge and somewhat forgotten past to draw upon for inspiration. Essentially, the music industry is crumbling, leaving people on the fringe to create their own world outside of the mainstream. Luckily this means queer music has the advantage right now, and will only gain a stronger foothold in the future."

Future CONT>>

ders on my cunt, no border on our countries!"

Jane Martin is a queer labor activist and community organizer with SF Pride at Work (www.sfpriedeatwork.org).

THE FUTURE OF QUEER DRAG (PART ONE)

My vision for the future of queer drag requires you to take a moment, stop, look, and listen to our past. We have such a rich history of fierce and amazing queens to learn from. The key is to get involved with a queer family that supports and loves you and what you do. Next, figure out your niche — whether it's high drag or low camp, just be sure to always do it like you don't need the money! Then pull it together and serve it up with lots of love and generosity. And, of course, top it all off with a fabulous wig!

Juanita More! (www.juanitamore.com) is the queen. Attend her boisterous Pride party on Sun/27 (see p24), benefiting Bay Area Young Positives (www.baypositives.org).

THE FUTURE OF QUEER DRAG (PART TWO)

Meg Whitman will become president of the United States and hire Lady Bunny as one of her speech writers. Oprah and Gayle will finally come out, and gender illusionist shows will dominate the OWN Network — every other channel will follow. In 2050, Heklina will clone herself, twice, and perform the hospital-convalescent home circuit as the Del Rubio Triplets. Apple will come out with a product called the iDrag, that transforms anyone into anything.

Fudgie Frottage is the king. He puts on the annual, wonderful SF Drag King Contest (www.sfdragkingcontest.com).

THE FUTURE OF QUEER DANCE FLOORS

Lets start with a nice, clean piece of paper. Black paper. A clean slate. Say, for example, a deliriously rich and tasteful daddy were to buy the Stud. Step one: a deep, five-stage gay cleaning. Step two: gut the interior, maybe keep the bar and choo-choo train intact, they are cute. Otherwise keep it simple. Step three: install an exact copy of the sound system used by Dave Mancuso at the Loft

parties in New York City. The tasteful daddy would have a matte gray private jet at our disposal to bring guests of our choosing. For the launch party we would have an all Kenny line-up: Kenny Dixon Jr., Kenny Hawkes, Kenny Carpenter, and Ken Collier (back from the dead) would DJ. Live PA by Kenny Bobien. Oh, and Kenny Kenny on the door. At the end, everyone would get together and cry like they do on those exploitative renovation reality shows. Daddy would miss the ribbon-cutting, but that's OK — he sent flowers and bought an \$80 Diptyque candle for the new bathroom. That would be a good start.

Honey Soundsystem is a future-past DJ collective. Catch the old-school house Honey Pride party on Sun/27 (see p24).

THE FUTURE OF QUEER COMEDY

The future is here. And now that gay marriage is mandatory for everyone, queer and straight, the same goes for comedy. All comedians, regardless of sexual orientation, are now required to do at least 75 percent queer comedy in their acts unless they obtain Permit No. 758219B through the Comedy Board, allowing for the special provision to do only 50 percent queer material. That's right: comedy is now regulated by law. No jokes are allowed to have homophobic content, especially if you're performing for tourists. Remember, you are ambassadors now. If you're straight and have no queer material, just ask your aunt or your second cousin or your bachelor uncle whose best friend of 40 years, Bruce, comes to all the family functions.

Lisa Geduldig (www.koshercomedy.com) is a comic and MC who puts on such shows as Kung Pao Kosher Comedy, Funny Girlz, and Comedy Returns to El Rio!

THE FUTURE OF QUEER HOUSING

It is beyond time for us queers to focus our fabulous and substantial God-given talents toward a vision of the future of queer housing. We are the trailblazers, the social entrepreneurs, the avant-garde. Imagining and creating the future is what we do best. Let's put those substantial talents to work to realize our very own "No Place Like Home" dream of a home for

CONTINUES ON PAGE 22 >>

INDEPENDENT, LOCALLY-OWNED

HOT PINK LIST: QUEERS WE ADORE AMOS MAC AND ROCCO KAYIATOS



Ace photog Amos and famed rapper and writer Rocco edit the smoking hot quarterly zine *Original Plumbing* (www.originalplumbing.com), which celebrates transmen in all their glory. Catch Amos' ongoing "Boys in their Bedrooms" exhibit, OP's "A Spot of T" trans-male cabaret on Thu/24, and the huge "Unofficial!" party on Fri/25 (see Pride listings, p24).

THE FUTURE OF QUEER PUBLISHING

"What does *present-day* queer publishing even look like? We have no idea. We published *Original Plumbing* out of an eight-foot-square bedroom for the first three issues. We are self-taught and the only staff members and now, because of that, completely insane. So perhaps that is the future of queer publishing: do it yourself and lose your mind. By doing it yourself you will have complete control over the final outcome. If you don't see yourself represented in the world, carve out your own arena and enjoy. That's how we've done it and why others in the past have gone about self-publishing. Maybe that's what makes it queer. Done."

HOT PINK LIST: QUEERS WE ADORE KYRIELL NOON



Kyriell is the executive director of StopAIDS (www.stopaids.org), and a former professor of Islamic Studies and American Religious History at Harvard, Reed College, and UC Berkeley. Catch the giant StopAIDS mobile STD testing unit in the Pride Parade and the StopAIDS booth at the Celebration.

THE FUTURE OF QUEER HIV PREVENTION

"Over three generations of living with HIV, LGBT people have successfully built healthy and supportive communities for ourselves. Although we're all individuals we live in a community context that informs why and how we make the choices we make. In our future, I see us taking a step back and re-imagining the kind of community that we can create together, a community that promotes a holistic understanding of our collective health and legal, socioeconomic, and political well-being. I see HIV prevention efforts being positioned as part of an array of strategies that actively fight for social justice for all people."

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HOT PINK LIST: QUEERS WE ADORE ANNA CONDA



Political activist, punk-rock tranny, and drag mother to hundreds, Anna Conda (www.annaconda2010.com) is running for District 6 supervisor on a platform of decriminalizing homelessness and keeping San Francisco affordable and culturally vibrant. She eats a lot of dog biscuits when she performs.

THE FUTURE OF QUEER POLITICS

"In the future I see the queer nation finally rejecting false shame."

HOT PINK LIST: QUEERS WE ADORE JESSICA SILVERMAN



Jessica runs the essential Silverman Gallery (www.silverman-gallery.com), which represents innovative emerging and mid-career artists, and represents visual arts for the San Francisco Arts Commission.

STYLING BY CAROLINA AMARIS

THE FUTURE OF QUEER ART

The best art, particularly modern art, has always been queer by nature. I mean 'queer' not simply in the narrow definition of sexuality, but in the sense of being outside of the mainstream. This was the case with some of the most important avant-gardes of the last century, such as Dada, Surrealism, and Fluxus. They were all fundamentally queer in the sense that they spoke from unique positions and created unprecedented spaces. It was this brazen conviction that allowed them to push the boundaries of their social contexts to reconfigure and expand culture. At its core, queer art is visionary. As we move forward, that's an important history lesson to keep in mind.



GUARDIAN PHOTO BY AMANDA BOGGS

Future CONT>>

our LGBT elders, our homeless LGBT youth, our people with HIV/AIDS, our artists, our activists, and everything in between. I'll show you mine: the largest affordable housing for people with HIV/AIDS in the nation next to the Castro Theater and an LGBT homeless shelter at Geary and Polk. Now you show me yours.

Brian Basinger is the director of AIDS Housing Alliance/SF (www.ahasf.org).

THE FUTURE OF QUEER COMICS

The future of LGBT comics will be about creators moving out of the traditional queer media ghetto and into new digital undergrounds, indie markets, and even the publishing mainstream. Web comics, graphic novels, minicomics, and zines ... Queer comics will have to continue to diversify their formats to survive. At the core, though, remains the need to tell good stories! Look for more poignant narratives about the intersection of queer identities and the human condition. Also, robo-dykes, super-powered trannies, bisexual Lotharios, and zombie fags!

Justin Hall, a queer and erotic comics artist, runs All Thumbs Press (www.allthumbspress.com).

THE FUTURE OF QUEER LAW
We would like to see the law catch up with the reality of transgender lives. Your gender identity is an innate and deeply felt sense of

who you are. Whether you feel male, female, both, or neither, we envision a future where your legal gender will be exclusively determined by you and not by doctors or lawyers. By respecting your autonomy and your ability to know yourselves better than anyone else, the law will finally reflect society at large. The law is not far from fully recognizing that fact of life, but there is still work to be done. So break out your queer legal briefs and join in the fight for transgender civil rights!

Executive Director Masen Davis and the staff of the Transgender Law Center (www.transgenderlawcenter.org)

THE FUTURE OF QUEER SPIRIT

As I look toward the future, I want to see the consciousness shift that Harry Hay and other gay pioneers were pushing for manifest itself more fully in both the gay culture and the larger hetero culture. As queer liberationists, we've already taught the world that we are a people. I want to see us recognized as always having been a people. I want to see us given the opportunity to cocreate a new, more beautiful world. To paraphrase: what if there were no "faggots," only master healers, teachers, shamans? I hope to see the end of shame.

Zac Benfield is the president of the radical faerie Church of Nomenus. Attend his "Woo 101 for Hipster Faggots" workshop, part of the Faetopia Festival (See "Ongoing," p24)

THE FUTURE OF QUEER SCIENCE

The alien scientist pipettes liquid into a flask to be shaken vigorously.

The origins of gay life.

On Earth, planets align, exposing Realities once thought to be utterly impossible:
Gays are outta this world!

Queer scientists make the future Always brighter, cleaner, sexier, and more fabulous
Stopping only for a cocktail.

Quietly, the gay scientist works, Inching closer to the final answer that
Will change the world forever.

In the future of science
We see the world with different eyes,
All judged by ability alone.

Chris Waddling is a PhD scientist at UCSF.

THE FUTURE OF QUEERS ONLINE

The old idea of creating separate niche sites where LGBTs can interact with each other has served its original purpose and run its course — and that's why those sites are dying. Now it's all about interacting and creating space within larger social networking sites, not walling ourselves off from the online world at large. That's making it easier to represent ourselves while engaging in debates with everyone else. I see our online future as one that continues to integrate, not segregate,

the queer community, while still offering us options to express our creativity and personality, to be more than a box we tick off when we create our profiles.

Jen Burton is the senior community manager for Digg.com.

THE FUTURE OF THE QUEER PAST

The future of the queer past has always been fragile — and despite some positive developments in the past 25 years, it remains fragile today. The legacy of LGBT people is still largely invisible in the settings where our society formalizes its history. Our stories are rarely told in high school classrooms, in the galleries of museums, on the plaques of public monuments. Supporting the efforts and the growth of such organizations as the GLBT Historical Society and other pioneering queer history institutions will be key to ensuring that the memory of LGBT lives, struggles, setbacks, and triumphs can inform and inspire future generations.

Writer, editor, and antiquarian book dealer Gerard Koskovich is a founding member of the GLBT Historical Society and a member of the board of directors of the Mémorial de la Déportation Homosexuelle, a French national group that commemorates the homosexual victims of the Nazis.

THE FUTURE OF THE QUEER FUTURE

My future selves are always popping back from the year 2023 or 2034 for the weekend, mostly because they know I'll be their sex slave. They remember what 2010-me was like. (And apparently in the mid-2020s, time-traveling self-flagellation becomes a big fetish.) They're not supposed to tell me anything about The Future, but they let slip wee details here and there — the 20-teens are a troubling time, but then we discover queer telepathy, and everybody starts secreting empathy endorphins and building communal gardens in the upper atmosphere. Hang in there until we get the first queer president, they always say. Once she comes out during her second term, that's when the government really starts building something.

Charlie Anders is the managing editor of science fiction-forward site io9.com SFBG

HOT PINK LIST: QUEERS WE ADORE ARISA WHITE

Arisa is a kickass poet and writer based in Oakland. Her most recent book is *Disposition for Shininess* (Factory Hollow Press). She's currently writing a series of poems inspired by derogatory phrases for "gay."



THE FUTURE OF QUEER POETRY

Realizes linearity is boring, and stops writing straight.

Fearless: it has no addictions, even to what frightens it.

Provocative and shameless, just commando, telling its tale and putting a tail on it.

Not looking for applause, offers pause.

Fuses and collaborates: it's interested in shifting perspective, possibilities, and being reminded that no one can put it in its place.

Aware it's a part of collective experience — whole, relevant, necessary, accountable. It loves.

Vulnerable and curious, at peace in its skin, inviting because it's not threatened others will take from it.

Poetry that's committed to its freedom and the freedom of others.

HOT PINK LIST: QUEERS WE ADORE ERNESTO SOPPRANI



Ernesto is the programming director for Mama Calizo's Voice Factory (www.mcvf.org), a cooperative space whose mission is to nurture queer performers, educators, and activists. He's also a cofounder of the League of Burnt Children theater collective and codirector of 1111Artgroup.

THE FUTURE OF QUEER PERFORMANCE

"We must *queerify* performance. As a maker of theater, I am interested in presenting questions as provocations for dialogue. As a (queer) maker of theater, I am always researching our community's footprint. I find performance is a catalyst — by queering it up (read: by turning it on its head) it can, even in its most quiet state, have the potential to challenge. We *must* queerify performance. There are vital issues in our immediate world that depend on this: issues of gender, race, resilience, identity, issues of engagement and growth. We are a fascinating people. Let's get to it."

\$5 FRIDAY JUNE 25 @ BAM/PFA

SCI-FI CLASSIC FROM MEXICO **EL SEXO FUERTE** (THE STRONGER SEX)

7:30 PM * DOORS 6 PM

**LOCAL DISCO-TRÁFICO DJ JUAN LUNA-AVIN SPINS
THE LATEST IN ELECTRONICA HÍBRIDA FROM
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Celebrating the hundredth anniversary of
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men shipwrecked upon the shores of Eden.**

*** FREE SHUTTLE * provided on the MEXICAN
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and 7 PM, return around 9:15 PM.**

GALLERIES OPEN UNTIL 9 PM

FRIDAY NIGHT FILM @ PFA THEATER

\$9.50, add'l feature \$4; free admission to L@TE with same-Friday PFA ticket

RECENT ROMANIAN CINEMA

THE DEATH OF MR. LAZARESCU

7:30 PM Cristi Puiu (Romania, 2005; 154 mins.)

CAFE MUSE OPEN FOR DINNER! 5-7 PM

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FRIDAY NIGHTS @
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Your Big Queer Week

Compiled and fluffed by Marke B. marke@sfbg.com

ONGOING

Boys in their Bedrooms Lexington Club, 3464 19th St., SF; (415) 863-2052, www.lexingtonclub.com. Mon-Thu 5 p.m.–2 a.m., Sat–Sun 2 p.m.–2 a.m. Through June 30. Photographer Amos Mac of Original Plumbing zine gets up close and personal, chronicling the trans male lifestyle.

Chronotopia SOMArts, 934 Brannan, SF; (415) 552-1770, www.somarts.org. Explore “the past, present, and future of queer histories” with this eye-popping photography exhibit that celebrates the spectrum of queer images.

Faetopia Festival Old Tower Records space at Market and Noe streets, SF; Various times and prices. Through June 26. www.playajoy.org/faetopia. The lovely, radical faeries of Comfort and Joy take over this huge space for a “remix of the past and present for future utopias,” including eco-homo installations, “cuddle cinema” events, and a gossamer wing-load of ideas and performances.

Frameline Film Festival Various locations; see website for dates and times, www.frameline.org. The humongous citywide queer flick fest is still going strong, with dozens of screen gems.

Golden Girls Mama Calizo’s Voice Factory, 1519 Mission, SF; (415) 690-9410, www.voicefactorysf.org. Thu/24 and Fri/25, 7p.m. and 9 p.m. \$20–\$25. Heklina, Cookie Dough, Matthew Martin, and Pollo Del Mar are joined by Mike Finn and Laurie Busman for live-action versions of two all-new episodes of the beloved TV show.

National Queer Arts Festival Various locations; see website for details, www.queerculturalcenter.org. Experience scandalously good spoken word, cabaret, art installations, and so much more as this powerhouse monthlong celebration of queer revelations continues.

WEDNESDAY 23

Allstars 4 The Garage, 975 Howard, SF; (415) 518-1517, www.975Howard.com. 8 p.m., \$10–\$20. An array of one-person shows and monologues that focus on the diversity and struggle of queer daily life.

Booty Call Q Bar, 456 Castro, SF; (415) 626-7220, www.qbarsf.com. 9p.m., \$. Juanita More, Joshua J, and photographers whip up dirty tunes and photobooth eye-candy, with DJ W, Jeremy of House of Stank.

HomoEvolution El Rio, 3158 Mission, SF; (415) 282-3325, www.elriosf.com. 8p.m., free. LGBT hip-hop showcase in full effect, with Foxxjazzell, Bry’Nt, Benni E, Drew Mason, and Sgt. Sass. **Mary Go Round** LookOut, 3600 16th St, SF; (415) 431-3111, www.lookoutsf.com. 10 p.m., \$. House of Glitterati invades the weekly drag show, anchored by Suppositori Spelling, Cookie Dough, and Pollo Del Mar.

OH! Powerhouse, 1347 Folsom, SF; (415) 552-8689, www.powerhouse-sf.com. The Bright Young Gentlemen’s Adventuring Society cordially invites you to get it on. With DJs Taco Tuesday and PDX hottie Stormy.

Pullin’ Pork for Pride Pilsner Inn, 225 Church, SF; (415) 621-7058. 6 p.m.–9 p.m. free. Hot pork in hot buns (free sandwiches from the Funk N Chunk crew, we mean). It’s the Guardian’s annual free-for-all shindig with DJ Stanley Frank of Vienetta Discotheque, games, surprises, more.

Radar: Old School 3 San Francisco Public Library, Koret Auditorium, 100 Larkin, SF; (415) 557-4400, www.radarproductions.org. SF’s top writers reimagine the lives and legacies of queers gone by. With Justin Chin, Len Plass, Cyd Nova, and more.

THURSDAY 24

A Spot of Tea African American Arts and Culture Complex, 762 Fulton, SF; www.queercultural-center.org. 8 p.m., \$12–\$20. Original Plumbing brings on an all-transmale cabaret extravaganza with Chris Vargas, Berlin Reed, Ketch Wehr, Glenn Marla, and more.

Bad Reputation Lexington Club, 3464 19th St., SF; (415) 863-2052, www.lexingtonclub.com. 9 p.m., free. The sexy Lex’s infamous Pride kickoff, with DJs Jenna Riot and Dee Dee Crocodile, go-gos, drink specials. Oh, and smokin’ hot grrrls. **Bedtime Stories** A Different Light, 498 Castro, SF;

(415) 431-0891, www.adlbooks.com.

7:30 p.m., free. Fabio, oh, Fabio? Erotic gay romance author G.A. Hauser steams up the windows of A Different Light.

Carletta Sue Kay, Brent James, Pepperspray The Eagle, 398 12th St., SF. (415) 626-0880, www.sfeagle.com. 10 p.m., \$. Faggotty rock time. A screwed-up Appalachian-ish crooner, a naughty country high-flyer, and four heavy metal drag queens take over the Eagle. What’s not to love? **Gold Queers in the Night** 111 Minna, SF; (415) 974-1719, www.111minnagallery.com. 9 p.m., \$. The Stay Gold and Hella Gay crews team up with Blood, Sweat, and Queers for an epic night of youthful, sweaty jams in the indie dance vein. **Gretchen Phillips and Phranc** El Rio, 3158 Mission, SF; (415) 282-3325, www.elriosf.com. 8 p.m., \$8–\$15. Texan Phillips and “all–American, Jewish, lesbian folksinger” Phranc bring the Sapphic sounds.

Marga Gomez is Proud and Bothered New Conservatory Theater, 25 Van Ness, SF; (415) 861-4914, www.nctcsf.org. 8 p.m., \$28 advance. Also Sat/26. The hilarious lesbian Latina queen of comedy takes a sharp-shootin’ walk of shame through her not-so-Prideful past.

Nightlife California Academy of Sciences, 55 Music Concourse, SF; (415) 379-5128, www.calacademy.org. 6 p.m.–10 p.m., \$8–\$10. Get thee to the awesome museum for tunes by Juanita More!, LadyHouse, and Stanley Frank, plus Sex Talk with Jane Tollini, and, of course, live penguins. **Queer Radicals** New Valencia Hall, 625 Larkin, SF; (415) 864-1278. 7p.m., free (summer buffet for \$7.50). A panel of queer and transgender activists discusses how to build a militant movement for LGBT liberation.

The Sound of Fabulous Mission High School, 3750 18th St., SF; www.sfpriideconcert.org. 8 p.m., \$15–\$40. Also Fri/25. The Lesbian/Gay Chorus of San Francisco celebrates 30 years of, yes, fabulous, joining forces with the Gay Men’s Chorus, and the Freedom Marching Band for some “out loud and proud.”

Sybaritic Cougars with Ecosexual Tendencies Good Vibrations Polk, 1620 Polk, SF; (415) 345-0400, www.goodvibes.com. 6 p.m.–8 p.m., free. Sex-positive activists Annie Sprinkle and partner Beth Stephens host a retrospective of their Love Art Lab series.

The Tubesteak Connection Aunt Charlie’s, 133 Turk, SF; (415) 441-2922, www.auntcharlies-lounge.com. 10 p.m., \$. A sticky, finger-lickin’, Hi-NRG hijinks tribute to bathroom disco and funk rarities, swarthly clones, and outfits Grace Jones would die for. With DJ Bus Station John.

FRIDAY 25

Art Attack Pride Supperclub, 657 Harrison, SF; (415) 348-0900, www.supperclub.com. 9 p.m., \$20. Video artist Ill paints the club fuchsia for DJ Lady Kier of Deee-Lite, the return of drag-rock amazers Pepperspray, and LA mesh-wonder Fade-Dra.

Bearracuda Pride DNA Lounge, 375 11th St., SF; (415) 626-2532, www.dnalounge.com. 9 p.m.–late. \$20. Two floors of beard rubs, belly bumps, fur fun, and hairy hijinks as the city’s wild bear club goes big. DJ Ted Eiel heads up.

Bibi Gay Middle Eastern Mega Pride Party Paradise, 1501 Folsom, SF; (415) 252-5018, www.paradisefsf.com. 9 p.m., \$15. One of the most-anticipated parties of the season, with DJs Nile, Nadar, and Cheon delving into global sounds for a hip-shaking, ululating crowd of all stripes. Hookahs! Hotties! Bellydancers!

Folsom Friday Various SoMa venues, www.folsomfriday.com. 10 p.m.–2 a.m., free. Shuttles run down Folsom Street all night for a sleazy-fun bar crawl in SF’s other mecca for queer venues, including Truck, Chaps, Powerhouse, Blow Buddies, Lone Star, Mr. S, and Off Ramp Leathers. **MR.** Mighty, 119 Utah, SF; (415) 626-7001, www.mighty119.com. 8 p.m.–4 a.m. \$15. Break out your giant fake mustaches: NYC’s Larry Tee and our own house hero David Harness rock all night at this annual campy hoot. Yes, there’ll be a hot ‘stache (and ‘stache-riding?) contest.

San Francisco Trans March Dolores Park, Dolores and 18th St.; (415) 447-2774, www.transmarch.org. 3 p.m. stage, 7 p.m. march; free. Join the transgender community of San Francisco and beyond for a day of live performances, speeches, and not-so-military marching.

Some Thing Biggest Bestest Gayest Funnest



Out and all about it: Boys of a Middle Eastern bent get busy at Bibi (see Fri/25) and lusty ladies make their mark at Lexington Club. | BIBI PHOTO BY ARTHUR GUILING JR.; LEXINGTON CLUB PHOTO BY HANNAH CAIRNS

Drag Show Sensation! Ever The Stud, 399 Ninth St., SF; (415) 863-6623, www.studsf.com. 9 p.m.–4 a.m., \$10. Er, the name kind of says it all? The packed weekly club goes nuclear. VivvyAnne ForeverMore, Glamamore, Juanita More, Down-E, Diamond Daggers, Anna Conda ... who’ll walk away with the mushroom cloud? **Original Plumbing presents Unofficial!** Elbo Room, 647 Valencia, SF; (415) 552-7788, www.elbo.com. 9 p.m., \$10. A party in honor of trans pride and visibility — plus, it’ll be a blast. Rocco Katastrophe and Jenna Riot host, DJs Chelsea Starr and 100 spikes spin, furry photo booth, trans slideshow, performances by Glenn Marla and Ice Cream Socialites.

Trans March 2010 Dolores Park, 17 Street and Dolores, SF. Rally at 3:30, march at 7 p.m. www.transmarch.org. “United by Pride, United by Power” is the theme of this year’s inspiring event, with performances by the Transcendence Gospel Choir, Nori Herras, and a ton more.

SATURDAY 26

Big Top vs. Trannyshack Club Eight, 1151 Folsom, SF; (415) 431-1151, www.eightsf.com. 9 p.m., \$10 adv. Surely, it will be a circus when these two balls-out parties collide. Big Top brings the half-naked cocking-masters, Trannyshack brings the barkers. With DJ W. Jeremy. Midnight dragocalypse with Heklina, Ambrosia Salad, Miss Rahni, and more.

Bootie: Lady Gaga vs. Madonna DNA Lounge, 375 11th St., SF; (415) 626-2532, www.dnalounge.com. Could it get any stereotypically gayer? Don’t worry, punkers, the Bootie mashup crew are here to subvert it into happy chaos. Huge drag show at midnight.

Chaser: The Imminent Return EndUp, 401 Sixth St., SF; (415) 896-1075, www.theendup.com. 5 p.m.–10 p.m., \$10. Monistat lives! Her ass-whoopin’, drink-spillin’ drag club resurrects itself, with a full-on show of every insanely entertaining alternaqueen in the phonebook, apparently. Plus DJ Guy Ruben.

Cockblock Mega-Pride Rickshaw Stop, 155 Fell, SF; (415) 861-2011, www.rickshawstop.com. 9 p.m., \$20–\$25. Wild, wet, and more wild at this ecstatic, high-hoofin’ joint for lezzies, queers, and lovers. With DJs Nuxx and Motive and hot chicks galore.

Excuses for Skipping and Lauren DeRose Lexington Club, 3464 19th St., SF; (415) 863-2052, www.lexingtonclub.com. 3 p.m., free. Warm up for the Dyke March with these two live rockin’ acts.

Go Bang! Pride Edition Deco Lounge, 510 Larkin, SF; (415) 346-2025, www.decosf.com. 9 p.m.–after hours, \$.50. One of our cutest disco and house parties goes pink with DJs Jason Kendig, Marcelino Andrade, Sergio, and more. Expect to be turned out, put upside-down, and spun around. **Lights Down Low Pride Edition** Triple Crown,

1760 Market, SF; (415) 863-3516, www.triplecrownsf.com. 8 p.m.–4 a.m., \$15. The gonzo electro party delivers a worthy Pride blackout with DJs Larry Tee, Kim Ann Foxman, Saratonin from Brownies for my Bitches, Sleazemore, Derek Bobus, and more. Hosted by the Miss Honey kids and Davi.

LGBT Pride Celebration Civic Center, Carlton B. Goodlett Place and McAllister, SF; (415) 864-3733, www.sfpriide.org. Noon–6 p.m., free. Celebrate LGBT pride at this free outdoor event featuring DJs, speakers, and live music. This is the first half of the weekend-long celebration sponsored by SF Pride, featuring hip-hop, a battle of the bands, and more.

LGBTQ History Bike Tour Meet at Cupid’s Arrow on the Embarcadero near the Ferry Building, SF; 2 p.m.–5 p.m., \$5 donation. Get smart (and fit) for Pride on this eight-mile tour of queer history hotspots, ending up at the Dyke March.

Love and Happiness SOM, 2925 16th St., SF; (415) 558-8521, www.som-bar.com. 10 p.m.–4 a.m., \$15. It’s a glorious old-school house reunion for the rainbow children, with David Harness and Ruben Mancias on decks, Robnoxious at the door, and Joseph Solis hosting. **Kiss Me Deadly** Lexington Club, 3464 19th St., SF; (415) 863-2052, www.lexingtonclub.com. 9 p.m., free. After the Dyke March, cool off (most likely get hotter) with DJ Bunnystyle of Blood, Sweat, and Queers.

Mango After Dyke March Party El Rio, 3158 Mission, SF; (415) 282-3325, www.elriosf.com. 8 p.m., \$10/\$15. Food, drink, dancing, and girls, girls, girls at this juicy ladies night.

Pink Pleasure Party Good Vibrations Valencia, 603 Valencia, SF; (415) 522-5460, www.goodvibes.com. 8–10p.m., free. Drop in, dyke out, gear up for a sensual Pride at this Good Vibes mix n’ mingle.

Pink Saturday Castro District, SF; www.thesisters.org. 6p.m.–midnight, donation requested, all ages. The Sisters of Perpetual Indulgence host their cuckoo annual outdoor event, featuring entertainment, beer, cocktails, food, and, duh, cruising galore.

Pink Triangle Installation Twin Peaks Vista, Twin Peaks Blvd parking area, SF; (415) 247-1100, ext 142, www.thepinktriangle.com. 7:30–10:30 a.m., free. Bring a hammer and your hunky work boots and help install the humongous pink triangle atop Twin Peaks for everyone to see. Volunteers needed! Do it!

San Francisco Dyke March Dolores Park, Dolores and 18th St., SF; www.dykemarch.org. Rally at 3 p.m. March at 7 p.m. Free. The one “do not miss” event of Pride, with tons of entertainment and speakers, impossibly sexy crowd, and a “Dyke Planet, Green Planet” theme.

Sundance Saloon Pride Dance Hotel Whitcomb, 1231 Market, SF; (415) 626-8000, www.sundancesaloon.org. 8 p.m., \$10. Also Sun/27. Shine up



your spurs for a country line-dance party that’ll put you in a hootin’ mood.

SUNDAY 27

Body Rock Temple Bar, 600 Polk, SF; (415) 931-5196. 11 a.m.–6 p.m., 18+ free. Delightfully tawdry Miss Monistat queens it over this all-day dragstravaganza, featuring the Sisters of Perpetual Indulgence, Mutha Chucka, Cher-A-Little, and others. With crazy beats from Electronic Music Bears, High Fantasy, and more.

Gay Shame Goth Cry-In Outside LGBT Center, 1800 Market, SF; www.gayshamesf.org. 2 p.m.–3:30 p.m., free. Protest and grieve the commercialization of Pride and the community – throw on your blackest black and let the tears roll.

Juanita MORE!’s Pride Party 2010 Kelly’s Mission Rock, 817 Terry Francois Blvd, SF; (415) 626-5355, www.juanitamore.com. 2 p.m.–2 a.m., \$35. Pretty much the charitable Pride party of the year, flooded with cool kids, admirers, and the sounds of the mind-blowing Cougar Cadet Corps Drumline. DJs James Glass, Chelsea Starr, Kim Ann Foxman, and many more. Benefiting Bay Positives. Shuttles available from the Pride Celebration.

Les Beaux SOM, 2925 16th St., SF; (415) 558-8521, www.som-bar.com. 3 p.m.–9 p.m., \$10. Don’t catch your breath after Pride, girls. Get beautiful with Cockblock’s DJ Nuxx and decks guests Sarah Delush and Rapid Fire.

LGBT Pride Celebration Civic Center, Carlton B. Goodlett Place and McAllister, SF; (415) 864-3733, www.sfpriide.org. Noon–7 p.m., free. The celebration hits full stride, with a buttload of musical and dance performances and, truly, something for everyone. Don’t forget your sunscreen or little umbrella.

LGBT Pride Parade Market at Davis to Market and Eighth Sts, SF; (415) 864-3733, www.sfpriide.org. 10:30 a.m.–noon, free. This 40th annual parade, with an expected draw of 500,000, is the high-light of the Pride Weekend in the city that defines queer culture.

Honey Pride Paradise, 1501 Folsom, SF; (415) 252-5018, www.paradisefsf.com. 6 p.m.–2:30 a.m., \$.

Legendary (actually) disco DJ Steve Fabus goes classic house on us, joining the regular Honey Soundsystem discaires for stylish specialness all around. \$8 beer bust 6 p.m.–9 p.m.

Queerly Beloved Pink Sunday Party El Rio, 3158 Mission, SF; (415) 282-3325, www.elriosf.com. 3 p.m.–8 p.m., \$. Courtney Trouble and Tina Horn host this benefit for queerporn.tv. DJs Campbell and Venus in Furs, performers Alotta Boutte and Dexter James, kissing and kink booths, and dirty, sexy queers.

Too Fast for Love Lexington Club, 3464 19th St., SF; (415) 863-2052, www.lexingtonclub.com. 9 p.m., free. “Shake it, fake it, take it!” DJ Campbell spins the dirty at this Pride after-affair. **SFBG**

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Dressed in black

Dee Dee of the Dum Dum Girls sounds off on love and everything

By Michelle Broder Van Dyke
arts@sfbg.com

MUSIC "Every song I wrote was born out of being alone and frustrated in this perpetually sunny place," explains Dee Dee, the leading lady of

the Dum Dum Girls, who wrote and recorded the band's debut full-length, *I Will Be* (Sub Pop), as a way to pass the time in Los Angeles. "It was a struggle to be happy and fill the hours in a day." The album's got a sunny-side-up vibe: the bottom-half has a fried, rough edge, while the top part remains bright and runny yellow.

Dee Dee (birth name: Kristin Gundred) is a lifetime Cali chick. She grew up in the East Bay, frolicked in San Fran and Berkeley during high school, went to college in Santa Cruz, returned to SF, and then moved to L.A. "It was such a shocking move," she writes via e-mail while on tour in Paris. "But I'm grateful for the contrast it added to my life — for its amazing coasts and for my husband and friends, who I'd never have met otherwise."

By herself, the 27-year-old singer-songwriter wrote tracks in her L.A. bedroom. When Dee Dee needed a band to take her songs to the stage, she recruited her a girl gang: Jules (guitar and vocals), Bambi (bass), and Sandra Vu (drums and vocals). "There was no other way to become a real band than to find the right girls and flesh out the songs a bit," she says. "Nothing compares to playing with them." Together the ladies are united aurally and visually — they all dress in black.

Dum Dum Girls released a rough-and-tumble self-titled EP before getting signed last summer by Sub Pop. *I Will Be* is a reverb-loving, 1960s girl group-influenced, rebel rock 'n' roll album smeared with Dee Dee's sugary vocals. The album was produced by Richard Gottehrer, who cowrote "My Boyfriend's Back" and produced albums by Blondie and the Go-Go's. Gottehrer polishes the group's sound without losing the speed and shake that distinguishes it. The ascent may seem quick, but Dee Dee's been singing since she was a wee tot and pushing her own music



"It's time to go home," Dee Dee of the Dum Dum Girls says of her imminent return to San Francisco.

PHOTO BY LAUREN DUKOFF

for the past 10 years.

"I've finally got a handle on it," she adds, about living and making music in L.A. "And now I'm going to fuck it up again and see what songs come out of this next move." The Dum Dum Girls show at Bottom of the Hill will be a homecoming of sorts, since Dee Dee prepares to return to hot-and-cold Frisco. "It's time to go home," she remarks.

"My life is kind of plagued with heaviness right now and attempting balance always channels itself into my songs," Dee Dee notes. Her songwriting makes it clear that not only does she have an excellent sense of melody and harmony, she also knows how to tell a story.

"Bhang Bhang, I'm a Burnout," an upbeat and jangly song, "is a positive commentary on the creative use of marijuana," she explains. Observations such as "But really it just opens up doors/I never knew could be/in your head" make it easy to guess what Dee Dee was up to as she hid in her bedroom writing into the late hours of the night.

Listening to the high-spirited "Oh Mein Me," it's easy to get caught up in the blur of sound and make-up words like "Each to each/Oh my, oh my," but the song is actually sung in German. Dee Dee explains it is about "love at first sight" and "the dramatic cosmic

connection." The poet-at-heart says she learned German because of her obsession with Hermann Hesse, whose narratives follow wanderers as they search for the meaning of life, or for meaning in life. Hesse's thematic influence is apparent as the album maps out the experiences one has while growing up.

The middle of the album has the sweet stuff, with an adolescent-meets-adult feel. The lyrics possess maturity but emit the feel of a first kiss. "Yours Alone" starts in the schoolyard at age five and rocks its way through first times on to forever. "It's bits and pieces gathered from my whole life and constructed into a love story," she confirms, "starting with Ari Radowsky in preschool."

The slowed-down "Blank Girl" is a purified duet sung with Brandon Welchez (of Crocodiles), who also plays guitar on the track. It follows an ugly-duckling-to-swan trajectory, relating the passage from shyness to finding a voice. "Rest of Our Lives" is a romantic ode written by Dee Dee for her husband. "Your eyes consume me/They always have/ Before you knew me/I dreamt of them," Dee Dee sings, looking back to her childhood ideals of romance. Informed by 1950s doo-wop and '60s pop, it's one of the sweetest songs about monogamy in years.

The failures of love are addressed in "I Will Be," a rattled tale about a desperate, unbalanced affair that takes the listener back to the rough stuff. *I Will Be* concludes with "Baby Don't Go," a ready-to-make-you-cry Sonny and Cher cover. Whether slow or fast, sad or happy, sunny or rough, Dum Dum Girls captures the charms of the past, forming them into an anthem for the present. When asked what love means to her, Dee Dee simply and succulently replies, "Everything." **SFBG**

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PLAYLIST: JOHNNY RAY HUSTON AND IRWIN SWIRNOFF


ACTRESS
Splazsh
 (Honest Jon's)

Darren Cunningham has released influential dubstep by the likes of Zomby, yet his recordings as Actress are more interesting to this listener. Actress isn't quite ready for its close-up. Still, "Bubble Butts and Equations" and "Supreme Cunnilingus" don't blindly obey electronic genres. **(Johnny Ray Huston)**

BEACH FOSSILS
Beach Fossils
 (Captured Tracks)

Your pretty guitar — or in Beach Fossils' case, your gorgeous guitars. Lyrics and vocals are virtually beside the point, considering how poetic the guitar sounds are on these songs. Beach Fossils is well-listened enough to admire McCarthy and the Go Team. On "Youth" and "Wide Awake" the group comes up with something deeply emotive. Bravo. **(Huston)**

MARY J. BLIGE
Stronger With Each Tear
 (Matriarch/Geffen)

It's been a half year since this came out, but I still find it hard to listen to anything else. Bumping, moving, emotional, and filled with a sense of empowerment that really does make you rally to let go of the past and own your moment in time. **(Irwin Swirnoff)**

EDWARD LARRY GORDON
Celestial Vibration
 (Universal Sound)

New age often gets a bad name, but in the truest hands it can really deliver transcendence. Gordon, a.k.a. Laraaji, has those special healing hands. A stunning reissue of his 1978 debut, with two long tracks that transport listeners to cosmic salvation. **(Swirnoff)**

HEDZOLEH SOUNDS
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 (Soundway)
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H.U.N.X.
"The Locomotion"/"Can a Man Hear Me?"/"I Want to Suck Your Cock"
 (www.myspace.com/gayestmusicever)

Kylie's take on "The Locomotion" has long been a highlight of Hunx's DJ sets. His version is buoyed by Nick Weiss' Hi-NRG-meets-happy-house production, while "I Want to Suck Your Cock" finds the two playing with haunted house dick shtick. "Can a Man Hear Me" is the highlight, its vocals like Stephen "Tin Tin" Duffy with a swagger. More proof that Teengirl Fantasy's Weiss is pretty brilliant. **(Huston)**

TODD TERJE
Remaster of the Universe
 (Permanent Vacation)

Damn, those Norwegians know how to get their space disco on right. Terje mixes and makes of edits of a nice range of folks including Chaz Jankel, Antena, and Jose Gonzales. Free flowing and flawless. **(Swirnoff)**


VARIOUS ARTISTS
Beyond Berkeley Guitar
 (Tompkins Square/Fontana)

Billed as "a collection of some of the Bay Area's finest acoustic guitarists," this sequel to 2006's *Berkeley Guitar* is excellent. Contributing one track apiece, the guitarists are: Lucan Boilon, Trevor Healy, Chuck Johnson, Ave Mendoza, Richard Osborn, Aaron Sheppard, and Sean Smith. **(Huston)**

KURT VILE
Square Shells 12"
 (Matador)

Seven songs of drifter daydreams. There is something so beautifully lonely and core-hitting to the way Vile's sprawling songs continue to evolve. He can't be written off to any scene or fad — he's one of the most poignant, affecting songwriters around. **(Swirnoff)**

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Inflated meaning

Hirokazu Koreeda's tender *Air Doll*

By Matt Sussman
arts@sfbg.com

FILM Don't let *Air Doll's* title fool you. *Mannequin* (1987) or *Lars and the Real Girl* (2007) this ain't. This gritty, Tokyo-set fairytale about an



inflatable sex doll who comes to life represents a departure on many fronts for director Hirokazu Koreeda, who has become known for such faintly melancholy studies of quiet perseverance as *Nobody Knows* (2004) and *After Life* (1998). Despite its fantastic premise and candid eroticism, *Air Doll* covers similar emotional territory to those older titles, surveying with no less an empathetic eye the fickleness of human connection, the power of adoration, and the loneliness that seems to be a hallmark of urban life.

Saucer-eyed Korean actress Doona Bae (of 2005's *Linda Linda Linda* fame) stars as Nozomi, the titular doll who escapes her devoted owner's apartment and wanders through the densely packed surrounding streets. Eventually she finds employment at a video store, where she falls in love with a coworker

(after he gives her one of the best and queerest BJ's ever committed to film). Along the way she learns to tell lies, harbor jealousy, and experience what it's like to have the "heart [she] wasn't supposed to have" break. In short, what it means to be human.

All the while, Koreeda never sugarcoats Nozomi's "vocation," letting sexually frank but never prurient episodes stand in contrast to the film's more lighthearted moments. But, as I found out when I spoke to Koreeda the day after *Air Doll* screened at the 2010 San Francisco International Film Festival, that's part of being human too. My thanks go out to Beth Cary for being such a wonderful interpreter.

SFBG You've never made an adaptation before. What initially attracted you to Yoshiie Goda's manga series?

Hirokazu Koreeda There was one scene in particular that attracted me. In the video shop, when the air doll snags her arm on a nail in the wall and starts deflating and the young male clerk comes over and tends to her wound. At first she is shy and embarrassed but then she starts feeling a real sense of fulfillment and satisfaction as he blows air into her. To me it was like a sex scene,



Just like a woman: *Air Doll's* odd couple.

but done with the breath. Using a person's breath as a way that people commingle and communicate was very interesting to me.

SFBG *Air Doll* has really divided critics. I think it's because the film doesn't stick to a certain tone or mood. Is this what you were aiming for?

HK In a way it was. What I discussed with Doona Bae is that the doll is born like a baby — innocent — and then learns various things about the world by imitating humans. In that process, she sees how poetic things are, how pessimistic things are, and how comedic things are, so she changes as well. I think such a mix of elements is present in our everyday lives, so I wanted the film to reflect that.

SFBG How was it working with Doona Bae? Her performance has such a

Giulietta Masina-like quality to it.
HK [Laughs] Actually, before we started filming I suggested that she watch *La strada* (1954) and *Nights of Cabiria* (1957), not because I was aiming for a certain style, but because I thought they might be helpful. I also spent about five hours walking her through the entire film (with an interpreter, since she doesn't speak Japanese). During that time even she would tear up and cry during the sad parts and laugh during all the pleasurable parts. Afterward she said, "I've got it. I understand the character now." And in the two months of filming, she didn't waver from what we discussed at all. She was great. **SFBG**

AIR DOLL opens Fri/25 in Bay Area theaters.

SONNY DEAREST: THE DUPLASS BROTHERS MELD MOVIE STARS AND MUMBLECORE IN CYRUS

FILM It's tempting to label Mark and Jay Duplass' *Cyrus* as "mumblecore goes mainstream." Yes, the mumblecore elements are all there: plentiful moments of awkward humiliation, characters fumbling verbally and sometimes physically in desperate attempts to establish emotional connections, and a meandering, character-driven plot, in the sense that the characters themselves possess precious little drive.

The addition of bona fide indie movie stars John C. Reilly, Catherine Keener, and Marisa Tomei — not to mention Hollywood's chubby-funny guy du jour, Jonah Hill — could lead some to believe that the DIY-loving Duplass brothers (2005's *The Puffy Chair*, 2008's *Baghead*) have gone from slacker disciples of John Cassavetes (informally known as "Slackavetes") to worshippers at the slickly profane (with a heart) altar of Judd Apatow.

But despite the presence of Apatow protégé Hill (2007's *Superbad*) in the title role, *Cyrus* steers clear of crowd-pleasing bombast, instead favoring small, relatively naturalistic moments. That is to say, not much actually happens. Mumblecore? More or less. Mainstream? Not exactly.

On the surface, Hill's character in particular has



Momma's boy (friend): Jonah Hill, Marisa Tomei, and John C. Reilly in *Cyrus*.

PHOTO BY CHUCK ZLOTNICK

the ring of an outrageous Hollywood comedic foil, the kind of outsized and broadly drawn (in every sense) clown who ratchets up the action by assaulting the movie's loser hero, John (Reilly, in lost puppy dog mode) with endless, over-the-top Machiavellian schemes.

Cyrus — a disingenuous 21-year-old schlub who still lives with his mother (Tomei) and engages in creepy, inappropriate activities with her, like wrestling in the park — is actually more sad mouse than psychotic lion. The most heinous crime he ever perpetrates on fellow schlub John — this one painfully sincere, competing for his mother's affections — is stealing his shoes.

"Molly and I are really best friends," he tells John, before giving him a steely-eyed stare-down while serenading him on the synthesizer, in one the few moments between Cyrus and John that's both funny and tension-filled.

Despite playing a character with some serious psychological issues, Hill comes off as likeable. (His one-two punch of this and *Get Him to the Greek* proves he can be subtle in addition to his standard braying jackass.) Unfortunately the movie is neither as broadly comic nor as emotionally poignant as it needs to be — the two opposing forces seem to cancel each other out like acids and bases.

Strongly evocative of 1970s new American filmmaking, *Cyrus*' naturalism mixed with absurdity brings to mind great '70s auteurs like Hal Ashby or even Robert Altman. Even the set and wardrobe (particularly the winsome Tomei's poodle curls, heavy mascara, and hippie caftans) nostalgically evoke the era. But the Duplass brothers have neither the chops nor the strong point of view of world-class filmmakers. Those great earlier films were shambling and disjointed, yes, but they *did* ultimately have a destination. *Cyrus* is content to just spend the day in the park, engaging in some Oedipal wrestling. (**Michelle Devereaux**)

CYRUS opens Fri/25 in San Francisco theaters.

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Put on a happy face

Paul Rudnick's tonics for gay solemnity lack fizz at New Conservatory

By Robert Avila
arts@sfbg.com



THEATER Twenty-first-century post-9/11 gay America doesn't get a makeover in Paul Rudnick's new collection of short plays, it goes out for one. Rudnick (*The Most Fabulous Story Ever Told; Valhalla*) surveys the state of the gay nation through four small, broadly comical vignettes in three far-flung American locales — all slouching toward Manhattan — and finds it taking itself and everything else far too seriously.

Admittedly, this is an opportune moment for some accounting. The Proposition 8 battle rages its way toward the Supreme Court; the military's "don't ask, don't tell" policy looks set to become a quaint anachronism; and in another cunning argument for atheism, the bishop of Essen, Germany — hip-deep in an ongoing clerical sexual abuse scandal — has just declared that all gays are bound for hell.

Time sashays on. But *The New Century*, taking its local bow in director George Maguire's spo-

radically effective production at New Conservatory Theatre Center, already feels a bit stale, despite dependable one-liners from its witty playwright.

In the first playlet, "Pride and Joy," well-to-do Jewish mother Helene Nadler (Marie O'Donnell, in a smart skirt and blouse and a less well-fitting New York accent) addresses us from the linoleum floor of a school auditorium. Backed by a banner whose utter inclusiveness demands the most estranging acronym, Helene relates her determination to be "the most loving mother of all time" in the face of three children whose homosexual orientations range from the hum-drum to the downright pootré ("In this house we use the toilet," she tells son David, "not a friend from Tribeca!"). The spirit of can-do parenting achieves a kind of crescendo when David (Seth Michael Anderson) briefly appears in full BDSM attire.

"Mr. Charles, Currently of Palm Beach" opens on the eponymous late-night cable-access flaneur (a solid Patrick Michael Dukeman) in an explosion of pastel finery. He's a former Manhattanite forced into South Florida exile, we are told, for being "too gay." True to form, Mr. Charles flounces about in unabashed embrace



Sashay: Seth Michael Anderson and Patrick Michael Dukeman in *The New Century*. | PHOTO BY LOIS TEMA

of his self-proclaimed title as the last of the true queens. Answering viewer letters, he reads, "Mr. Charles, do you enjoy gay theater?" and responds, with perhaps too much truth, "I *am* gay theater!" Assistant Shane (Anderson) brings the beefcake to this on-air party, whose point again has to do with the embrace of radical — if heavily stereotyped — difference over conformity to the dreary American norm.

"Crafty," the third playlet, offers yet another angle, this one from a not so with-it but terribly handy mother from Decatur, Ill., (a sharp, genial Deborah Rucker) addressing the Junior Chamber of Commerce with her eye-poking assortment of craft treasures. "Crafts allow me to express myself," she says sweetly, "to create something worth dusting!" As she reminisces about her gay son Hank, a talented Broadway designer long dead of AIDS, we find an expansive note of acceptance peaking out from an

unlikely assortment of tea cozies and sock monkeys.

All points and characters converge in the eponymous closer, set in a Manhattan maternity ward. There, Mr. Charles trains his "gay ray" on the next generation, and Shane describes an epiphany at the site of the old WTC brought on by the Century 21 sign beaming in neon above it. To Shane, the discount chain is like Prozac with parking, offering a way out of everyone's funk. "It's like if Patti LuPone were a store," he enthuses. That image of a new material neon dawn rising over the emptiness of ground zero is probably about right. But is it really so great or new? **SFBG**

THE NEW CENTURY

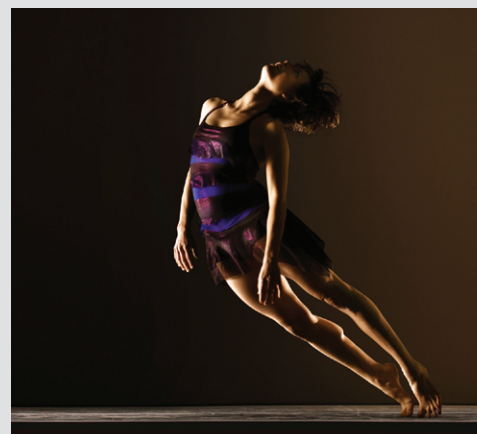
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DANCE Liss Fain has been choreographing in San Francisco for the last 20 years. Her work has remained on the periphery, probably because it doesn't sync up with trends or the tenor of the times. Fain choreographs highly structured, emotionally cool works in which she shapes and shifts a ballet-based modern dance vocabulary as if to see where she can take it. This type of approach and Fain's type of craft are rare today. It's a pleasure to see an active intelligence engaged in such full-bodied work.

Fain also chooses high-quality collaborators. Her company's costumes — designed by Mary Domenicko and James Meyer this season — are elegant and finely detailed. Fain has worked with the excellent Matthew Antaky for years. His visual and lighting concepts place her dances into richly evocative environments.

Last weekend (June 17-19) at Yerba Buena Center for the Arts, Liss Fain Dance presented two premieres, *How it Ends* and *Speak of Familiar Things*. Both were excellently performed by a sextet of new and veteran Fain dancers: Brendan Barthel, Mira Cook, Jennifer Beamer Fernandez, Shannon



Excellence: Mira Cook of Liss Fain Dance

Kurashige, Alec Lytton, and Bethany Mitchell.

For *How it Ends*, Fain chose fierce percussion by Iannis Xenakis, a shimmering instrumental score by Marcos Balter, and a choral hallelujah by John Tavener. The piece showcased sharp shifts of energy within a single phrase. Fain also used strong gestural language to flatten or cleave space. A face-caressing gesture was as intriguing as it was repetitious.

Proceeding at an even pace, the piece developed a slight trajectory. Initially it elaborated on unisons, most interestingly when a trio for women stepped in and out of commonality. In the more lyrical middle section, two athletic duets for very different dancers took center stage. Barthel and Kurashige shaped each other in precisely calibrated interactions where Kurashige often appeared to take initiative. Lytton and Mitchell's mutual lifts and floats picked up speed until they found themselves — in a delicious moment — frozen side-by-side in a tiny plié. In the work's third and most affecting section, the dancers became hesitant. Before leaving the stage, they walked and stopped, as if waiting for something to happen.

A similar instant occurred in the somewhat loquacious *Speak of Familiar Things*: after his partner walked away, Barthel stood watching a female duet defined by parallel moves. Overall, the piece presented a stream of variably captivating solos and duets. A strong, compact dancer, Kurashige was commanding. Throughout, Beamer Fernandez impressed with her upper-body work, and Mitchell with her speed and power. **(Rita Felciano)**

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A cruel *The Last Picture Show* (1971), rendered in full-blood color: Amy (Kate Hudson) and Lou (Casey Affleck) star in *The Killer Inside Me*. | PHOTO BY MICHAEL MULLER

Pulp vicious

The Killer Inside Me sparks controversy — with good reason

By Dennis Harvey
arts@sfbg.com

FILM An entirely fake controversy brewed at the Sundance Film Festival three years ago in anticipation of the “Dakota Fanning rape movie,”

otherwise known as *Hounddog*. Fanning was then a cloyingly cute, frequently tearful actor known for family-friendly films — ergo, her appearance as a victim of child abuse in a 1950s rural drama got fanned by hysterical pundits and popular media into terrible child actor abuse. Before anyone actually saw the film, of course.

Once they had, however, the scandal quickly slunk into a corner and died. *Hounddog* was barely released many months later — and not because it was an exploitative shocker. Rather, it turned out to be a ludicrous gumbo of Southern gothic clichés and clumsy good intentions that violated no standards beyond those of intelligence and art.

This January another Sundance controversy broke. It was, coincidentally, over another Deep South period piece, and also wrong-headed. The movie was eclectic English director Michael Winterbottom's *The Killer Inside Me*, the latest screen version of a beloved and spectacularly nasty noir tale by literary pulp hero Jim Thompson. The protest, aired in audience walkouts and complaints, was that the onscreen violence against women was viciously excessive.

In this case, the accusation is as true as the ones against *Hounddog* were false. But that's just one reason that *Killer* is good art while *Hounddog* is fraudulently bad. In Winterbottom's film, violence is horribly immediate, sadistic yet matter-of-fact, almost unendurable — everything movie violence almost never is. There's nothing remotely comfortable about the highly personal, unnecessary cruelty our antihero wreaks. And there's real deliberateness about the way that brutality escalates when he's putting down female, as opposed to male, obstacles. S'called misogyny, folks.

The Killer Inside Me is about Sheriff Lou Ford (Casey Affleck), a good ol' boy (if not yet so old) in his dusty, back-slappy west Texas hometown of the late 1950s. Lou plays the part so well no one in this sleepily, routinely corrupt berg would ever suspect him of being ... complicated. Indeed, he is a world-class sociopath who depends on their lazy small-town gullibility and rote suspicion toward outsiders to literally get away with murder.

Affleck is oddly cast in that he lacks the innate bully heft or lunacy that made Stacey Keach an ideal embodiment of Thompson's ultimate unreliable-narrator concept in Burt Kennedy's 1976 screen version. This Affleck can't possibly be mistaken for John Wayne 4.0. But could the Duke have played the game-changing weenie in 2007's *The Assassination of Jesse James By the Coward Robert Ford*?

Winterbottom's *Killer Inside Me* is all about antiheroic nightmares hidden beneath blinding Texan skies.

Outwardly placid, inwardly paranoid, Lou is shagging local Amy (Kate Hudson) — secretly, because she's a “nice girl” — but gets distracted by Joyce (Jessica Alba), a probable prostitute he's asked to bum rush outta town. They discover an S-M bond he's reluctant to sever. Unless, that is, imminent exposures of a criminal, monetary, or moral kind direct otherwise. Which they rapidly do.

Leading ladies Alba and Hudson are widely perceived as spoiled hotties of little talent — hence perfect battering-rams for pulp-machismo movie violence. What's cool about Winterbottom's *Killer* is that it refuses to let you enjoy the abuse they endure, which is viscerally unpleasant as a fist to the gut. Escapist air sucks from the room every time these long-term starlets (both actually pretty good here) get battered. It's not slasher-flick funny, entertaining, or otherwise easily dismissed. It's abrupt, grueling, and horrific.

At once folksy-nostalgic and vicious, *The Killer Inside Me* is unabashedly about men who hate women. It successfully translates Thompson's gambit of insinuating us into the seemingly pleasant, reasonable viewpoint of a protagonist we are then surprised to discover is psychotic and without a conscience. Offended Sundance attendees should've gotten a clue: deliberately misleading in its pulp-nostalgia trappings, this is one movie that upsets not gratuitously, but exactly as it should. **SFBG**

THE KILLER INSIDE ME opens Fri/25 at the Sundance Kabuki.



Slim Cessna's Auto Club plays Bottom of the Hill Sat/26.

PHOTO BY GARY ISAACS

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 23

ROCK/BLUES/HIP-HOP

Blue Rodeo, Justin Rutledge Independent. 8pm, \$25.
"HomoEvolution" El Rio. 8pm. With Foxxjazell, Bry'Nt, Benni E, Drew Mason, and Sgt. Sass.
Porkchop Express, Hollyfields, Emily Zisman and Ryan Avery Hemlock Tavern. 9pm, \$7.
Rockin Jake Biscuits and Blues. 8 and 10pm, \$15.
Stymie and the Pimp Jones Luv Orchestra, Sistas in the Pit, Valerie Orth Band Bottom of the Hill. 9pm, \$10.
Wisdom Tooth, Little Teeth, Pineapple Explode Hemlock Tavern. 9pm, \$6.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.booty-callwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Club Shutter Elbo Room. 10pm, \$5. Goth with DJs Nako, Omar, and Justin.
Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.
Jam Fresh Wednesdays Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and remixes spinning top40, mashups, hip hop, and remixes.
Machine Sloane, 1525 Mission, SF; (415) 621-7007. 10pm, free. Warm beats for happy feet with DJs Sergio, Conor, and André Lucero.
Mary-Go-Round Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.
RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.
Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.
Synchronize Il Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.
Yoruba Dance Sessions Bacano! Som., 2925 16th St, SF; (415) 558-8521. 9pm, free. With resident DJ Carlos Mena and guests spinning afro-deep-global-soulful-broken-techhouse.

THURSDAY 24

ROCK/BLUES/HIP-HOP

Blind Willies Bollyhood Café. 8:30pm, \$7.

INDEPENDENT, LOCALLY-OWNED

Brothers Comatose, **Tiny Television**, **Allofasudden** Bottom of the Hill. 9pm, \$10.
Butch Whacks and the Glass Packs Bimbo's 365 Club. 8pm, \$45.
Alan Iglesias Biscuits and Blues. 8 and 10pm, \$16.
Living With Lions, **Spires**, **Young Generals**, **Second to Last** Thee Parkside. 9pm, \$8.
Luccabrazzi, **MC Meathook and the Vital Organs** Knockout. 9:30pm, \$5.
Gretchen Phillips, **Phranc** El Rio. 9pm, \$8-15.
Radar Brothers, **Man/Miracle**, **Mist and Mast** Rickshaw Stop. 8pm, \$12.
Josh Ritter and the Royal City Band, **Carolina Chocolate Drops** Fillmore. 9pm, \$25.
Tornado Rider, **Audiiodub**, **Conscious Souls**, **Oola Rocksteady** Slim's. 9pm, \$14.
Waifs, **Mike Gunther** Independent. 8pm, \$30.
Zodiac Death Valley, **Drug Wars**, **Complaints** Hemlock Tavern. 9pm, \$7.

FOLK/WORLD/COUNTRY

Bluegrass and Old-time Jam Atlas Café. 8pm, free.
Ian McFeron, **Alisa Milner** Duboce Park Café, 2 Sanchez, SF; (415) 621-1108. 7:30pm, free.
Tipsy House Plough and Stars. 9pm.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-7. DJs Pleasurmaker and Señor Oz spin Afro-tropical, samba, and funk.
Bad Reputation Lexington Club. 9pm, free. Lose that good girl attitude at this Pride kickoff party with DJs Jenna Riot and Dee Dee Crocodile.
Caribbean Connection Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.
Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.
Gigantic Beauty Bar. 9pm, free. With DJs Eli Glad, Greg J, and White Mike spinning indie, rock, disco, and soul.
Gold Queers in the Night 111 Minna Gallery. 9pm, \$7. Combining three dirty underground queer dance parties into one pride event with DJs Black, Bunnystyle, davO, Durt, Pink Lightning, and Rapid Fire.
Good Foot Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, Hip hop, classics, and soul.
Gymnasium Matador, 10 Sixth St, SF; (415) 863-4629. 9pm, free. With DJ Violent Vickie and guests spinning electro, hip hop, and disco.
Jivin' Dirty Disco Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.
Koko Puffs Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.
Meat DNA Lounge. 9:30pm-3am, \$2-5. Industrial with BaconMonkey, Netik, Stats, and Shadow Angel.
Mestiza Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.
Peaches Skylark, 10pm, free. With an all female

DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.
Popscene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.
Solid Thursdays Club Six. 9pm, free. With DJs Daddy Rolo and Tesfa spinning roots, reggae, dancehall, soca, and mashups.

FRIDAY 25

ROCK/BLUES/HIP-HOP

Lou Barlow, **Sarah Jaffe** Café du Nord. 9pm, \$14.
Butch Whacks and the Glass Packs Bimbo's 365 Club. 8pm, \$45.
Entrance Band, **Growlers** Hemlock Tavern. 9:30pm, \$12.
Evolfo Doofeht, **Vernon "Ice" Black**, **Cudnz**, **Candlespit Collective** Slim's. 9pm, \$15.
Sharon Jones and the Dap Kings, **Heavy**, **DJ Harry Duncan** Warfield. 9pm, \$27.
Judgement Day, **Stomacher** Dark Room, 2263 Mission, SF; <http://snobtheater.tumblr.com>. 10pm, \$10. With comedians Red Scott, Melanie O' Brien, Alex Koll, and DJ Real.
Little Black Bats, **Prognosis Negative**, **Video Wine Party** Walgreen's Parking Lot, 4122 18th St, SF; gawksf@yahoo.com. 7pm, free.
Minipop, **Trophy Fire**, **Chasing Kings** Rickshaw Stop. 8:30pm, \$10.
Pleasure Kills, **Blank Stares**, **Glitter Wizard** Thee Parkside. 9pm, \$8.
Soul of John Black Biscuits and Blues. 8 and 10pm, \$20.
Still Time, **Lucas Ohio and the Shamblers**, **Dustbowl Revival** Red Devil Lounge. 9pm, \$12-14.
"Trans March After Party" Elbo Room. 9pm, \$10. *Original Plumbing* hosts performances by Katastrophe, La Monistat, Glenn Maria, and more.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Ben Darwish Red Poppy Art House. 8pm, \$10-15.
Marina Teich Group Savanna Jazz, 2937 Mission, SF; (415) 285-3369. 7:30pm, \$8.
Meshell Ndegeocello Yoshi's San Francisco. 8 and 10pm, \$22-28. Playing Gil Scott-Heron covers.
Trumpetsupergroup Randall Museum Theater, 199 Museum, SF; www.trumpetsupergroup.com. 8pm, \$5-10.
Will Bernard Trio with Robert Walter and Simon Lott Boom Boom Rom. 9:30pm, \$15.

FOLK/WORLD/COUNTRY

Fishtank Ensemble Blue Macaw, 2565 Mission, SF; (415) 920-0577. 9pm, \$10. With tribal fusion dancer Rachel Brice.
Marina LaValle Coda. 10pm, \$10.
Wrenboys Plough and Stars. 9pm.

DANCE CLUBS

Activate! Lookout, 3600 16th St, SF; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Art Attack Supperclub. 9pm, \$20. With DJs Lady Kier and Pepperspray.
Blow Up Rickshaw Stop. 10pm, \$10. With rotating DJs.
Chunkhouse DNA Lounge. 9pm, \$15-20. House with Ted Eiel.
DJ Morse Code Vessel. 9:30pm, \$20.
Episco Disco Grace Cathedral, 1100 California, SF; (415) 869-7817. 7pm, free. With DJs Broker/Dealer and Disco Shawn, a live performance by Chelsea Wolfe, and art by Oliver DiCicco.
Exhale, **Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Fubar Fridays Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two

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FRI/25
DANCE CLUBS

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dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Gymnasium Stud. 10pm, \$5. With DJs Violent Vickie and guests spinning electro, disco, rap, and 90s dance and featuring performers, gymnastics, jump rope, drink specials, and more.
Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
House of Voodoo Medici Lounge, 299 9th St., SF; (415) 501-9162. 9pm, \$5. With DJs voodoo, Purgatory, and Ms. Samantha spinning goth,

industrial, deathrock, eighties, and more.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Psychedelic Radio Club Six. 9pm, \$7. With DJs Kial, Tom No Thing, Megalodon, and Zapruderpedro spinning dubstep, reggae, and electro.
Road to Ruin Lexington Club. 9pm, free. A Trans March after party with DJ Rapid Fire spinning hip hop, pop, rock, and top40.
Rockabilly Fridays Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.
Teenage Dance Craze Party Knockout. 10pm, \$3. With DJ Sergio Iglesias, Russell Quann, and dX the Funky Gran Paw.

SATURDAY 26

ROCK/BLUES/HIP-HOP

Concrete Blonde, Flametal Regency Ballroom. 9pm, \$35.
Steve Earle Great American Music Hall. 7pm, \$36.
Finest Dearest, Sterling Says Epicenter Café, 764 Harrison, SF; www.epicentercafe.com. 7pm, free.
Hightower, Kingdom of Magic, Razorhoof Hemlock Tavern. 9:30pm, \$7.
Robert Earle Keen, Elliot Randall and the Deadman Fillmore. 9pm, \$25.
Bill Kirchen Amoeba, 1855 Haight, SF; (415) 831-1200. 2pm, free.
MC Trachiotomy Hemlock Tavern. 6pm, free.
Myonics, Mystery Lights, Wax Idols, Colbalt

Cranes Amnesia. 9pm, \$7.
Obsessor, Cwachemoe, Moss Thee Parkside. 3pm, free.
"Rock and Sox" Connecticut Yankee, 100 Connecticut, SF; www.theyankee.com. 10pm. Fundraising benefit for the Dana-Farber Institute's Jimmy Fund, with the Canver Sucks Band.
Slim Cessna's Auto Club, Four Year Bender, T and A Bottom of the Hill. 10pm, \$12.
Earl Thomas and the Blues Ambassadors Biscuits and Blues. 8 and 10pm, \$22.
C U Next Weekend, Lady Nerd, Kaptain Harris Club Six. 9pm, \$5. Warped Tour after party.

JAZZ/NEW MUSIC

Lily Alunan Savanna Jazz. 7:30pm, \$8.
Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli

Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Joan Crowe Trio Enrico's Sidewalk Café, 504 Broadway, SF; (415) 982-6223. 8pm.
Meshell Ndegeocello Yoshi's San Francisco. 8 and 10pm, \$28. Playing Gil Scott-Heron covers.
Will Bernard Trio with Robert Walter and Simon Lott Boom Boom Rom. 9:30pm, \$15.

FOLK/WORLD/COUNTRY

An Evening of Song Noe Valley Ministry, 1021 Sanchez, SF; (415) 454-5238. 7:30pm, \$17.
"Jai Ho" Oracle Arena, 7000 Coliseum, Oakl.; (510) 569-2121. 7:30pm, \$50-\$150. A.R. Rahman in concert.
Rattle Cans Plough and Stars. 9pm.
Thank You Julius, Brothers Amor, Maria "Songbird" Remos, DJ Chief Boima, Nothing Café du Nord. 9:30pm, \$12.

san francisco

1330 Fillmore Street
San Francisco, California
94115

Yoshi's

jazz club and JAPANESE RESTAURANT

YOSHIS.COM

oakland

510 Embarcadero West
Oakland, California
94607

Yoshi's Named Top 100 Bay Area Restaurants 2010 —San Francisco Chronicle

tonight!

Wed, June 23

Yoshi's Debut

KRONOS QUARTET

Over the course of the shows Kronos will be performing works by John Zorn, Maria Schneider, Charles Mingus, Hamza El Din, Philip Glass and more!

tomorrow!

Thurs, June 24

Open Dance Floor!

KYMBERLY JACKSON

with Urban Legends

plus DAHRIO WONDER



June 25-26 This Weekend!

MESHELL NDEGEOCELLO

presents A Night of Gil Scott-Heron Covers

this weekend!

Sun, June 27

MAX WEINBERG BIG BAND

next week!

Mon, June 28

GO LEFT FEST 2:

Fred Frith / Beth Custer / Pavel Fajt (U.S. Debut)

Andy Milne & Dapp Theory

Lisa Mezzacappa's Bait & Switch

next week!

Tues, June 29 (7-9pm)

SONGWRITERS UNPLUGGED SHOWCASE II

Late Night Live: (9:30pm)

SO TIMELESS

Wed, June 30

Vacaville Christian High School's

RADIO JAZZ



July 1-3

OTTMAR LIEBERT & LUNA NEGRA

Sun, July 4

KIOSK

Wed, June 23

tonight!

THE TIERNEY SUTTON BAND

Thurs, June 24

tomorrow!

MARC CARY FOCUS TRIO

Live 2009 - CD Release on Motema



June 25-27 This Weekend!

KEIKO MATSUI

Mon, June 28

next week!

JEREMY COHEN: VIOLINJAZZ

The Music of Eddie South - CD Release



June 29-30 Next Week!

Brazilian Vocal Great

JOYCE MORENO

"One of the greatest singers of all time!" - Antonio Carlos Jobim

Yoshi's Fourth of July Weekend

BLUES FESTIVAL

Thurs, July 1

CHRIS THOMAS KING



Fri, Sat, July 2-3

JAMES COTTON SUPERHARP BAND

Sun, July 4

Louis Armstrong Birthday Celebration

with MAL SHARPE'S

BIG MONEY IN GUMBO & LADY MEM' FIS

Mon, July 5

GRUPO FALSO BAIANO

with special guest

Jovino Santos Neto



TEMPLE

NIGHTCLUB

UPCOMING EVENTS

WEDNESDAY JUNE 23

COMEDY SHOW

FRIDAY JUNE 25

SAMANTHA JAMES

SATURDAY JUNE 26

PHEEKO DUBFUNK

FRIDAY JULY 02

AUDIOJACK

SATURDAY JULY 03

PAUL HEMMING



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111 MINNA PRESENTS:

Lascalles Electricas

with artists:

Uriel Marin, Rene Almanza & Daniel Berman

WEDNESDAY JUNE 23

Project by Project's Summer Soiree

6:00pm-10:00pm | Suggested \$10 donation at door

More info. at www.projectbyproject.org

THURSDAY JUNE 24

Gold Queers in the Night

9:00pm-2:00am | \$7

Stay Gold, Blood Sweat & Queers, and Ships in the Night present a pride weekend kick-off

FRIDAY JUNE 25

Shownuff happy hour

5:00pm-9:00pm | Free

Free live music and drink specials

U*NITY

9:00pm-2:00am | \$10

The official pride party and benefit presented by in2U Events and Elena Olzark. More info. and pre-sale at www.in2Uevents.com

SATURDAY JUNE 26

BARRACUDA

9:00pm-2:00am | \$10

All rad, all 80s dance party. DJ Phillie Ocean, DJ Damon and more. For info and guestlist at www.barracudasf.com

MONDAY JUNE 28

583 Ways to Live, Work, and Play Like a Liberal

5:30pm-9:00pm

Presented by Justin Krebs (co-founder of Living Liberally)

Make-Out Room



WED 6/23 8PM \$8

PENNY ARCADE

5 YEAR ANNIVERSARY!!!

W/ STILL FLYIN' • WILL SPROTT • PANCHE-SAN

HOSTED BY RAUL SANCHEZ

THU 6/24 6PM

HEY LADIES, HAPPY HOUR!

W/ DJ CHOICE SPINNING LADIES OF THE 80S

9PM WEB OF SOUND

SPECTACULAR SOUL SPECIAL #1

W/ DJ JACKIE SUGARLUMPS, SENATOR SOUL & FRESH NEW BABY

FRI 6/25 7:30PM \$7

CHELSEA TK & THE TZIGANE SOCIETY

THE LYNN GENTRY DISPOSITION

EVERY FRIDAY 10PM \$5

LOOSE JOINTS!

W/ DJS TOM THUMP, DAMON BELL & CENTIPEDE

RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

SAT 6/26 1PM

JCCSF ROCK CAMP MATINEE!

FEAT. THE PSYCHOTHERAPISTS & MORE!

7:30PM \$7

THE BANG

THE MINKS (ALL-GIRL KINKS TRIBUTE)

EVERY SATURDAY NIGHT! 10PM, \$5

EL SUPERRITMO!

ROGER MAS Y EL KOOL KYLE

CUMBIA, DANCEHALL, SALSA, HIP-HOP

SUN 6/27 8PM

BLANK TAPES

OTTO MOBILE • MISSION THREE

MON 6/28 8PM FREE!

CAT'S PAJAMAS PRESENTS

WHORE! MAGAZINE LAUNCH PARTY!

W/ LE CANCAN BIJOU, CAMERON MCHENRY, KAMP CAMILLE, NATHAN HUGHES, KEAN O'BRIEN, DUSTY HORN, MICK MIZE, GABRIELLE EKEDAL & ANGUS MARTIN, BARUCH PORRAS-HERNANDEZ AND MORE!

TUE 6/29 9:30PM NO COVER!

LOST & FOUND

DEEP & SWEET 60S SOUL 45S

DJS LUCKY & PRIMO & FRIENDS

3225 22nd ST. @ MISSION SF CA 94110

415-647-2888 • www.makeoutroom.com

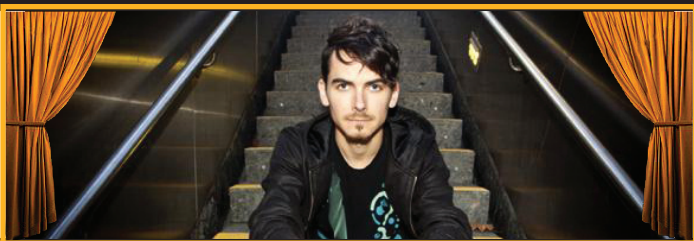
DANCE CLUBS

Barracuda 111 Minna. 9pm, \$5-10. 80s music with Djs Damon, Phillie Ocean, and Javier, plus free 80s hair and make-up by professional stylists.
Blowoff Slim's. 10pm, \$15-20. With Djs Bob Mould and Rich Morel.
Bootie DNA Lounge. 9pm, \$6-12. Lady Gaga vs. Madonna mash-ups with Adrian and Mysterious D.
Cockblock Rickshaw Stop. 9pm, \$10. Dyke March after party.
Colombia y Panama Coda. 10pm, \$5. Latin with Djs Beto, Vinnie Esparza, and Guillermo.
4OneFunktion Elbo Room. 10pm, \$5-10. Hip-hop with FAME, Hawthorne Headhunters, DJ Spair, DJ Strategy, DJ B. Cause, Mista B, and Aron.
Go Bang! Deco SF, 510 Larkin, SF; (415) 346-2025. 9pm, \$5. Recreating 70's/80's disco nightlife with Djs Tres Lingerie, Steve Fabus, Nicky B., and special guests Jason Kendig and

Marcelino Andrade.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring Djs spinning the newest in the top 40s hip hop and hyphy.
Kiss Me Deadly Lexington Club. 9pm, free. Dyke March after party with DJ Bunnystyle.
KO \$3 Dance Party Knockout. 8pm, \$3. Eclectic tunes with Paul Paul, dX the Funky Gran Paw, and DJ Deadbeat.
Love and Happiness Som. 10pm, \$15. With Djs David Harness and Ruben Mancias.
Mini-Vacay Milk Bar. 10pm, \$5-\$10. Beach gear encouraged at this Risky Bizness DJ crew summer jam party featuring performances by PFunk and C-Plus.
Reggae Gold Club Six. 9pm, \$15. With Djs Daddy Rolo, Polo Mo'qz, Serg, and Jah Yzer spinning dancehall and reggae. Army attire themed.

CONTINUES ON PAGE 36 >>

CONCERT UPDATE



ESKMO
6/25 - MILK BAR

WED 6/23

STILL FLYIN'
RED PONY CLOCK
WILL SPROTT
Make-Out Room

WISDOM TOOTH
LITTLE TEETH
PINEAPPLE EXPLODE
Hemlock

RAZOR TRAIN
THE GUMS
The Uptown Nightclub

PORKCHOP EXPRESS
THE HOLLYFELDS
EMILY ZISMAN
& RYAN AVERY
Hotel Utah

THU 6/24

THE BROTHERS
COMATOSE
TINY TELEVISION
ALLOFASUDDEN
Bottom of the Hill

TREVOR GARROD (OF
TEA LEAF GREEN)
DAVE BROGAN (OF ALO)
Hotel Utah

THE WAIFS
MIKE GUNTHER
The Independant

FRI 6/25

ESKMO
DR. STRANGELOOP
SHLOHMO
TEEBs
TIMEBOY
Milk Bar

PAVEMENT
QUASI
The Greek Theatre

LOU BARLOW
(OF SEBADOH)
SARAH JAFFE
Cafe Du Nord

MINIPOP
THE TROPHY FIRE
CHASING KINGS
Rickshaw Stop

SAT 6/26

GOLDFRAPP
The Fox Theater

PRIMA DONNA
MYSTIC KNIGHTS OF
THE COBRA
BOATS!
THE GROGGS
The Uptown Nightclub

STEVE EARLE
The Great American
Music Hall

JOSHUA RAOUL BRODY
AND THE
EXPERIMENTAL LOVE
ORCHESTRA
Noe Valley Ministry

SUN 6/27

TY SEGALL
GRASS WIDOW
SONNY & THE SUNSETS
THE BATHS
Bottom of the Hill

DUSTBOWL REVIVAL
ANNA ASH
BONNIE DOOM
Hemlock Tavern

THE GOLDDIGGERS
MISSISSIPPI RIDER
DJ MR. GOODTIMES
Thee Parkside

MAX WEINBERG
BIG BAND
Yoshi's SF

MON 6/28

EVERY AVENUE
SING IT LOUD
THE SECRET
Slims

GEORGE HURD
ENSEMBLE
TWO LEFT EARS
(PARIS)
Kimo's

M.O.T.O.
MIDNIGHT CREEPS
SHARP OBJECTS
The Elbo Room

JAZZ MAFIA
FEAT. HOT POCKET W/
BIG BROOKLYN RED
Coda

TUE 6/29

BATS IN THE BELFRY
ROB MAGILL
El Rio

A DECENT ANIMAL
DEATH CHEETAH
Hotel Utah

HARLEM
HUNX AND HIS PUNK
The Independant

WED 6/30

BLITZEN TRAPPER
The Fillmore

NAJE
Coda

WARREN TEAGARDEN
THE CRAZIES WILL
DESTROY YOU
THE INTERCHANGEABLE
HEARTS
Hemlock Tavern

SODIUM FOX
YOUNGER DRYAS
The Uptown Nightclub

Go to sfbg.com for more concert listings!

Please check with music venues for prices and availability

GUARDIAN

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6/26 ROCK SHOWCASE

*My Living Memory, Anonymity, Silent Sinner,
Sympathy Ends*

6/30 WOODS OF YPRES

7/2 THE COVER GIRLS

*The Ultimate Old School Party.....
.....Back By Popular Demand!!*

7/8 YOUR MUSIC OLYMPICKS

*Bomb and Scary, The 5 Fingers of Death,
Montra, LD-50. "Guitar Solo" Event TBA*

7/15 YOUR MUSIC OLYMPICKS

*Mukagee, 880 South, Downefall, Relapse,
"Drums & Bass" Solo Event*

7/16 ZION I

7/22 ADEMA & INSOLENC

*Solid State Logic, Nova, Zed*7/30 YOUR MUSIC
OLYMPICKS FINALS

7/31 DOKKEN

8/15 MICHAEL SCHENKER

LoNero, Madman's Lullabye, Juliana Tarter

9/12 EXODUS

11/13 THE MISFITS

ROCKIT ROOM

406 Clement St. SF, CA www.rock-it-room.com

6/23 Ooklah The Moc with special
guests A La Luna6/24 Sound Clash Thursdays:
Mind Motion vs. Shortcut6/25 Freight Train
Mystic Rage
Hands of Time
6:am Band
Original Sin Burlesque

6/26 Sister Nancy

6/27 Noise Clinic
Thomas Dimuzio
Aether Engine
CJ Borosque6/28 Acoustic Monday featuring:
Theresa Storch (Colorado)
Artemesia Black (Sydney, SF)
John Avina6/29 Stand-up Comedy Showcase
with Danny Dechi & Friends!

SALSA CRAZY MONDAYS

COMEDY NIGHT
Every TuesdayOPEN MIC
Every WednesdayFEEL GOOD THURSDAYS
w/ Jah Warrior Shelter Hi-Fi (no cover)FREE POOL + DRINK SPECIALS
Every Sunday

HEMLOCK

1131 Polk St
btwn Post & Sutter
415.923.0923WED
Jun 23
9pm, \$6WISDOM TOOTH
Little Teeth
Pineapple ExplodeTHU
Jun 24
9pm, \$7ZODIAC DEATH VALLEY
Drug Wars, ComplaintsFRI
Jun 25
9:30pm, \$12
adv. tx on saleENTRANCE BAND
The GrowlersSAT
Jun 26
9:30pm, \$7Alcoholocaust presents:
HIGHTOWER
Kingdom of Magic, RazorhoofSUN
Jun 27
9pm, \$6DUSTBOWL REVIVAL (LA)
Anna Ash, Bonnie DoomMON
Jun 28
EARLY
6:30pm, \$5

PORCHLIGHT OPEN DOOR

LATER
10pm, FREE

PUNK ROCK SIDESHOW

TUE
Jun 29
9pm, \$6GREG ASHLEY
Yea Ming (Dreamdate)
Brian GlazeWED
Jun 30
9pm, \$6WARREN TEAGARDEN
The Crazies Will Destroy You
The Interchangeable HeartsUPCOMING: "WE NEVER LEARN: THE GUNK
PUNK UNDERGUT", PIGS, PINS OF LIGHT,
PEGATAUR, GRAYCEON, LOZEN, KOWLOON
WALLED CITY, MINIBOSSES, MIDNIGHT
STRANGERS, DADFAG, GAY BEAST

www.hemlocktavern.com

RICKSHAW STOP

wed 23
\$10
8 pm
WOOSTER
SEMICONDUCTORS
WARBLERthu 24
8 pm
\$10/\$12
RADAR
BROTHERS
MAN/MIRACLE
MIST & MASTfri 25
\$10
8:30 pm
MINIPOP
THE TROPHY FIRE
CHASING KINGSsat 26
9 pm
\$15adv/ \$20-25 door
21+
COCKBLOCK'S
DYKE MARCH AFTER PARTYmon 28
7 pm
\$10/\$12
KALX PRESENTS
SALLY SELTMANN
(NEW BUFFALO)
GEMMA RAY (UK)
THE OLD-FASHIONED WAYtue 29
\$10/\$12
all ages
7:30 pm
ROCKSHOP
PLAYS + MUSIC
THE INVISIBLE CITIES
SEVENTEEN EVERGREEN
DANIEL HEATH
IGNACIO ZULUETA
AND MORE6/30 - HANNIBAL BURESS, W. KAMAU BELL,
JEN SLUSSER
7/1 - CALIBRE, MARCUS INTALEX, BEATROPOLIS,
METHOD ONE, DJ M, KUZE, MC CHILD,
AXIOM MC
7/2 - TITANIUM SPORKESTRA, GOMORRANS,
RUBEWADDELL, KHI
7/3 - ELECTRIC MASQUERADE

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SOM.

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::HAPPY HOUR::

TUES - SAT 5-10pm

TUESDAY 6/22

::CHANGE THE BEAT::

FREE Every Tuesday

9pm

Special Guest:

Muxmool

WEDNESDAY 6/23

::GULF AID::

REACHING OUT TO HELP

THE BP OIL SPILL

RECOVER EFFORTS

10pm

w/ SAKE ONE

SANTERO

B-CAUSE

HAYLOW

NEOGEO

MPENZI

THURSDAY 6/24

::GOOD FOOT::

10pm FREE

BEST OF SF WEEKLY

EDITION

DJs MR. E - KEELAY -

HONOR ROLL &

TRACKADEMICKS -

HAKOBO

FRIDAY 6/25

::FACE::

SPECIAL GUEST:

DJ HARVEY

(SARCASTIC

DISCO/MAP OF AFRICA)

9:30PM -

4AM

SATURDAY 6/26

::LOVE AND

HAPPINESS::

(PRIDE)

DAVID HARNES

SUNDAY 6/27

::LES BEAUX::

(PRIDE)

3PM - 9PM

DJS SARAH DELUSH

RAPID FIRE

NUXX

SAT/26 DANCE CLUBS

CONT>>

Rock City Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.

Social Club Lookout, 3600 16th St, SF; (415) 431-0306. 9pm. Shake your money maker with DJs Lee Decker and Luke Fry.

Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.

SUNDAY 27

ROCK/BLUES/HIP-HOP

Backstreet Boys, Mindless Behavior Warfield.

8pm, \$45-65.
"Blue Bear School of Music Showcase" Café du Nord. 7:30pm, \$12-20.

▶▶ **Danzig, All Shall Perish, Toxic Holocaust** Regency Ballroom. 8pm, \$32.

Dustbowl Revival, Anna Ash, Bonnie Doom Hemlock Tavern. 9pm, \$6.

Red Hot Blues Ambassadors Biscuits and Blues. 8 and 10pm, \$22.

▶▶ **Saint Vitus, Hammers of Misfortune, Walken, Stone Axe** DNA Lounge. 7:30pm, \$17-20.

▶▶ **Ty Segall, Grass Widow, Sonny and the Sunsets, Baths** Bottom of the Hill. 8pm, \$10.

▶▶ **Zoroaster, Black Tusk, Dark Castle, Serpent Crown, DJ Rob Metal** Thee Parkside. 9pm, \$12.

JAZZ/NEW MUSIC

Kathleen Grace Red Poppy Art House. 8pm,

\$12-15.

Max Weinberg Big Band Yoshi's San Francisco. 5 and 7pm, \$5-25.

FOLK/WORLD/COUNTRY

Completely Unmarketable Amnesia. 7pm, free.

Goldiggers, Misisipi Rider, DJ Mr. Goodtimes Thee Parkside. 4pm, free.

Hapa and the Academy of Hawaiian Arts Sigmund Stern Grove, 19th Ave at Sloat, SF; www.sterngrove.org. 2pm, free.

Pokey LaFarge and the South City Three, Frank Fairfield Amnesia. 9pm, \$10.

Autumn Rhodes, Jeff Pearson, Glen Farr Plough and Stars. 9pm.

DANCE CLUBS

Body Rock Temple Bar, 600 Polk, SF; (415) 931-5196. 11am-6pm, free. A showcase of queer talent and DJ sets.

Continental Breakfast Lexington Club. 2pm, free. Soul music and breakfast goodies with DJ Katie Duck.

DiscoFunk Mashups Cat Club. 10pm, free. House and 70's music.

Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with Vinnie Esparza and Irie Dole.

45 Club Knockout. 10pm. Funky soul with dX the Funky Gran Paw, Dirty Dishes, and English Steve.

Fresh Ruby Skye. 6pm, \$25. With DJ Wayne G.

Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

Jock! Lookout, 3600 16th St, SF; (415) 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax. **L7J Bukem and MC Conrad, Kuze and MC Child** Independent. 9pm, \$23.

Religion Bar on Church. 3pm. With DJ Nikita.

Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

Too Fast For Love Lexington Club. 9pm, free. With DJ Campbell spinning dirty jams, top40, and more.

MONDAY 28

ROCK/BLUES/HIP-HOP

Backstreet Boys, Mindless Behavior Warfield. 8pm, \$45-65.

"Blue Bear School of Music Showcase" Café du Nord. 7:30pm, \$12-20.

Eagle Winged Palace, Paula Frazer, Killbossa, These Hills of Gold Knockout. 9pm, \$7.

Every Avenue, Sing It Loud, Secret Handshake, There For Tomorrow Slim's. 7:30pm, \$14-16.

Lemuria, Hard Girls, Beat the Oak Bottom of the Hill. 8:30pm, \$8.

MOTO, Midnight Creeps, Sharp Objects, Spurts Elbo Room. 9:30pm, \$6.

Sally Seltmann, Gemma Ray, Old-Fashioned Way Rickshaw Stop. 7pm, \$12.

DANCE CLUBS

Bacano! Som., 2925 16th St, SF; (415) 558-8521. 9pm, free. With resident DJs El Kool Kyle and Santero spinning Latin music.

Black Gold Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.

Krazy Mondays Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.

Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.

Musik for Your Teeth Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.

Network Mondays Azul Lounge, One Tillman Pl, SF; www.inhouselatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

Skylarking Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

TUESDAY 29

ROCK/BLUES/HIP-HOP

CocoRosie, Cibelle Regency Ballroom. 8pm, \$24.

Greg Ashley, Yea Ming, Brian Glaze Hemlock Tavern. 9pm, \$6.

"Blue Bear School of Music Showcase" Café du Nord. 7:30pm, \$12-20.

Buxter Hoot'n, Mark Matos and Os Beaches Elbo Room. 9pm, \$6.

Frozen in Amber, Disemballerina, Wild Hum Knockout. 6pm, \$6.

▶▶ **Harlem, Hunx and His Punx** Independent. 8pm, \$15.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. "Stump the Wizard" with DJs What's His Fuck and the Wizard.

Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.

Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house.

Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**

Elbo Room

WED
6/23
10PM
\$5

THU
6/24
9:30PM
\$5 B4 11
\$7 AFTER

FRI
6/25
9PM
\$10

SAT
6/26
10PM
\$5-\$10

SUN
6/27
9PM
\$6

5PM-10PM
\$5

MON
6/28
9PM
\$6

TUE
6/29
9PM
\$5

ELBO ROOM PRESENTS
CLUB SHUTTER 6 YEAR ANNIVERSARY
 WITH DJs
NAKO, OMAR, JUSTIN

AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
 WITH DIS/HOSTS:
PLEASUREMAKER, SENIOR OZ,

TRANS MARCH AFTERPARTY
ORIGINAL PLUMBING
 "UNOFFICIAL" FEATURING PERFORMANCES
 BY **KATASTROPHE, LA MONISTAT, & GLENN MARIA**
 PLUS DJs **CHELSEA STARR & 100 SPOKES** (B.I.G. CREW)

ELBO ROOM PRESENTS
4ONEFUNKTION
 PERFORMANCE BY
F.A.M.E. (TEEKO, MAX KANE, MALAGUTI), SPECIAL GUESTS
HAWTHORNE HEADHUNTERS, DJ SPAIR AND DJ STRATEGY
 PLUS RESIDENT DJs
B.CAUSE, MISTA B, ARON

DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH
VINNIE ESPARZA
 (TREAT EM RIGHT) AND SPECIAL GUEST
IRIE DOLE
 (JAH WARRIOR SHELTER HIFI)

DOWNSTAIRS:
AMELIA'S REUNION & POST-SF PRIDE PARADE PARTY
 WITH DJ PAGE HODEL

ALCOHOLCAUST PRESENTS
M.O.T.O. (NEW ORLEANS),
MIDNIGHT CREEPS
 (PROVIDENCE, RI),
SHARP OBJECTS, THE SPURTS
 *** \$2 DRINK SPECIALS ***

ELBO ROOM PRESENTS
BUXTER HOOT'N, MARK MATOS & OS BEACHES, GLENN LABS

UPCOMING

THU 7/1 **AFROLICIOUS: ZONGO JUNCTION**

FRI 7/2 **NONSTOP BHANGRA/ SURYA DUB**

SAT 7/3 **SAT NITE SOUL PARTY**

SUN 7/4 **DUB MISSION: MIGHTY DUB KILLAZ W/ JANAKA SELEKTA**

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ELBO ROOM IS LOCATED AT 647 VALENCIA NEAR 17TH

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7.09 Ghostly: Tycho + Solvent

7.10 Solid Gold Jacuzzi w/ Amp Live

7.17 Plump DJs

7.23 Beat Electric Dance Show

7.24 Robyn & Kelis • Dam Black

7.30 The Twelves

8.05 SFBG Best of the Bay

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FRIDAY JULY 2, 2010



on the decks:

White Girl Lust (Solid Bump)
Alona (Solid Bump)
Shane King (Hacksaw)

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Blackbird: Honoring a Century of Pansy Divas Mama Calizo's Voice Factory, 1519 Mission; 786-9325, www.evezen.org. Opens Thurs/24, 8pm. Runs Thurs-Sat, 8pm (also Sun/17, 8pm). Through July 10. The intimate Blackbird Funeral Parlour Speakeasy is somber-toned and deceptively hushed, complete with

period furnishings, a see-through dressing room, softly flickering altar, and obligatory piano. Only a few moments into Seth Eisen's exceptional one-man cabaret, however, and the place is alive and kicking: doleful aspects of the décor making ample room for a sly, vigorous, soulful performer and a completely unexpected journey through some vibrant underground queer history (backed by fellow Circo Zero alum Sean Feit's sharp musical direction and breezy accompaniment, and Alanna Simone's gently humorous and haunting video pieces). Your guide is 100-year-old Jean Marlin, author of the notorious 1930s Pansy Craze, 75 years dead and looking fabulous in tails, bold green cravat, dapper purple hankie and a topping of regal black plumage (costumer Jack Davis demonstrates a genius throughout for turning a shoestring budget into a G-string-supported extravaganza). A multifaceted performer with quick tongue, nimble steps, and hearty voice (giving life to an assortment of extraordinary

songs), Eisen uses drag, dance, puppetry, and performance art techniques to give flight to worthy exotic blackbirds known and forgotten—drag queen Zen priest Tommy Issan Dorsey; sexually ambiguous Danny Kaye; Brazil's inimitable Ney Matogrosso; the definitely outré Klaus Nomi; and disco treasure Sylvester, whose live rendition of the Beatles' "Blackbird" at SF's War Memorial Opera House is one of several standout moments in this rollicking and poignant act of resurrection, insurrection, and homage. (Avila) **Much Ado About Lebowski** Cell Space, 2050 Bryant; www.primitivescrewheads.com. \$20. Opens Thurs/24, 8 p.m. Runs Fri/25-Sun/27, July 24, 7pm (also July 9, 10, 16, 17 at Off Market Theater). Through July 24. SF IndieFest and the Primitive Screwheads present a live staged parody fusion of Shakespearean and Coen Brothers comedy, with White Russians served an hour before showtime. **Reading My Dad's Porn and French Kissing the**

Dog The Marsh Studio Theater, 1074 Valencia; (800) 838-3006, www.themarsh.org. Opens Thurs/24, 8pm. Runs Thurs-Sat, 8pm. Through July 17. The Marsh presents Cherry Zonkowski's tour of suburban living rooms, crowded dungeons, and sex and artist party scenes.

BAY AREA

Shaker Chair Pear Avenue Theatre, 1220 Pear Avenue, Mtn View; (800) 838-3006, www.brownpapertickets.com. \$15-30. Opens Fri/25, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm (also July 10, 2pm; no performance July 4). Through July 11. Pear Avenue Theatre presents Adam Bock's play about a middle-aged widow who applies Shaker philosophy to her lifestyle.

ONGOING

Abigail: The Salem Witch Trials Temple SF, 540 Howard; www.templef.com. \$10. July 8, 29, Aug 5, 12, 19, 26, 9pm. Through Aug 26. Buzz Productions, with Skycastle Music and Lunar Eclipse Records, presents an original rock opera based on the Salem witch trials.

All My Sons Actors Theatre of San Francisco, 855 Bush; 345-1287, www.ticketweb.com. \$26-38. Wed-Sat, 8pm. Through Sat/26. Actors Theatre performs Arthur Miller's masterpiece.

Boys Will Be Boys New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm. Through Sat/26. What happens when you realize you have Gay Attention Deficit Disorder? This comedic musical aims to find out.

Die Walküre War Memorial Opera House, 301 Van Ness, SF; www.sfopera.com. \$15-360. Fri/25, June 30, 7pm. Through June 30. San Francisco Opera presents the second installment of Wagner's Ring cycle, directed by Francesca Zambello.

"Durang Mel" Next Stage, 1620 Gough; 1-800-838-3006, www.custommade.org. \$10-28. Thurs-Sat, 8pm; Sun, 7pm (no show July 4). Through July 10. Christopher Durang's *The Actor's Nightmare* could just as easily be called *The Accountant's Nightmare*, as befuddled Everyman and presumed non-actor George Spelvin (Eric O' Kelly) attempts to navigate his way out of a confused rendition of Noel Coward's "Private Lives" dressed as Prince Hamlet and menaced by a trashcan-bearing Beckett-arian (AJ Davenport). This traditional companion piece to Durang's Catholic School send-up *Sister Mary Ignatius Explains It All for You* references a Catholic boyhood several times, but it is the anxiety of the present moment that prevails, as the stage clears, and Spelvin is chased into a corner by an unforgiving spotlight to deliver his frantic last-ditch attempt at a soliloquy: his ABC's. The titular Sister Mary Ignatius (AJ Davenport), by turns arctic and expansive, attempts to explain all, while periodically trotting out her star pupil Thomas (Cole Cloud) to recite catechism and spell eck-u-men-ickle for cookies. Davenport plays the pedantic side of Sister Mary with humorous vigor, but when a group of her former students drop by "to embarrass her" she doesn't quite pull off embodying the ogress of their now-adult nightmares. Of her former students, it is probably Aloysius Benheim (Eric O'Kelly) who comes across as the most damaged by her tyranny, and not coincidentally, suffers the piece's greatest humiliation. (Nicole Gluckstern)

La Fanciulla Del West War Memorial Opera House, 301 Van Ness, SF; www.sfopera.com. \$15-360. Thurs/24, Tues/29, 7:30pm; Sun/27, 2pm; July 2, 8pm. Through July 2. San Francisco Opera presents Puccini's opera, with Deborah Voigt as Minnie. **Forever Never Comes** Boxcar Playhouse, 505 Natoma; www.crowdedfire.org. \$10-25. Wed-Sat, 8pm. Through Sat/26. Crowded Fire performs Enrique Urueta's world premiere "psycho-Southern queer country dance tragedy." **Gutenberg! The Musical!** Exit Stage Left, 156 Eddy, SF; www.beardsbeardsbeards.com. \$20. Thurs-Sat, 8pm. Through Sat/26. Beards Beards Beards: A Theatre Company presents a musical about two writers who scheme to create a Broadway musical about Johann Gutenberg.

Hot Greeks Hypnodrome Theatre, 575 Tenth St; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Thurs, 8pm; Sun, 7pm. Through Sun/27. San Francisco's Thrillpeddlers essay their second revival of a musical by the storied Cockettes. (Avila)

How I Learned to Stop Worrying and Lost My Virginity SF Playhouse, 533 Sutter; www.sfplayhouse.org. \$20. Sun, 7pm. Through Sun/27. A natural born charmer and a comedic actor with hard-won training behind her, Aileen Clark wins over an audience within about ten seconds. But



Fine feathered friend: Seth Eisen in *Blackbird: Honoring a Century of Pansy Divas*.

PHOTO BY PHILIP RINGLER

her stories (co-scripted by John Caldon and ably directed by Claire Rice) turn out to be just as solid: all of them loving, irreverent, and unfailingly hilarious autobiographical accounts of coming of age across three cultures. Born to a Nicaraguan mother and a Scottish father and raised principally in Brazil, Managua and San Francisco, Clark's perfectly-pitched monologue comes liberally spiced with Spanish and Portuguese, sweetened by an affecting but never maudlin honesty, and stirred with a feisty humor clearly a lifetime in the making. As well paced and energetic as this Guerilla Rep and Ann Marie co-production is, it could probably be tightened further by shaving some 10 minutes off the 90-minute run time. Nonetheless, you are not likely to regret a minute of this frank and funny, wise and sassy visit to Aileen's world. (Avila)

KML Goes Undercover Zeum Theater, 221 4th St, SF; www.killingmylobster.com. \$10-20. Thurs-Fri, 8pm; Sat, 7pm, 10pm; Sun, 7pm. Through Sun/27. Killing My Lobster returns with a series of comedic vignettes based on the theme of espionage.

Krapp's Last Tape Exit on Taylor, 277 Taylor; 1-800-838-3006, www.cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through July 3. Cutting Ball Theater remounts its strong recent production of Samuel Beckett's hour-long solo play. (Avila)

Marga Gomez is Proud and Bothered New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$18-40. Thurs-Sat, 8pm (no show Fri/25); Sun, 2pm. Through Sat/26. Gomez performs her GLAAD Media award-winning comedy.

The New Century New Conservatory Theatre Center, 25 Van Ness, SF; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; July 11, 2pm. Through July 11. New Conservatory Theatre Center performs Paul Rudnick's bill of short comedies.

Pearls Over Shanghai Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-69. Fri-Sat, 8pm. Through Sat/26. Starting July 10, runs Sat, 8pm and Sun, 7pm. Through August 1. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Peter Pan Threesixty Theater, Ferry Park (on Embarcadero across from the Ferry Bldg); www.peterpantheshow.com. \$30-125. Tues and Thurs, 7pm; Fri-Sat, 7:30pm (also Sat, 2pm); Wed, 2pm; Sun, 1 and 5pm. Through August 29. JM Barrie's tale is performed in a specially-built 360-degree CGI theater.

"Something C.O.O.L.: The Summer Cabaret Festival" Eureka Theatre, 215 Jackson; www.brownpapertickets.com. Free-\$10. Mon-Tues, 7:30pm; Wed, 8pm. Through Sat/27. Cabaret singer Carly Ozard presents six diverse showcases (Mon-Tues nights) and hosts open mics (Wed nights) with professional performers.

The Tosca Project American Conservatory Theater, 415 Geary; 749-2ACT, www.act-sf.org. \$15-87. Wed-Sat, 8pm; Wed, Sun, 2pm. Through Sat/27. Four years in the making, this ACT-SF Ballet collaboration unfurls a lushly romantic, whimsical pageant of San Francisco history. **SFBG**

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Rob Schneider, Chris Rock, Kevin James, Adam Sandler, and David Spade saddle up for the brodeo in *Grown Ups*, out Fri/25.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Erik Morse, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

FRAMELINE34

The 34th San Francisco International LGBT Film Festival runs through Sun/27 at the Castro, 429 Castro, SF; Roxie, 3117 16th St, SF; Victoria, 2961 16th St, SF; and Rialto Cinemas Elmwood, 2966 College, Berk. Tickets (most shows \$8-15) can be purchased at www.frame-line.org. All times pm unless otherwise noted.

FILM LISTINGS

WED/23

Castro *Thy Will Be Done: A Transsexual Woman's Journey Through Family and Faith* 11am. *Mädchen in Uniform* 1:30. *The Golden Pin* 4. *Beautiful Darling* 7. *Children of God* 9:30.
Roxie *The Stranger in Us* 6:45. *Tough Girls* 9:30.
Victoria *Bloomington* 7. *The Adults in the Room* 9:30.
Elmwood *We Have to Stop Now* 7. *Going South* 9:30.

THURS/24

Castro "Deep Red" (shorts program) 11am. "Says Who? Gender Variant Representation in Media" (free panel discussion) 2. *All Boys* 4:30. *The Sea Purple* 6:45. *Spring Fever* 9:30.
Roxie *Stonewall Uprising* 7. *The Motionless* 9:30.
Victoria *Plan B* 6:30. "Transtastic!" (shorts program) 9:30.
Elmwood *The Last Summer of La Boyita* 7. *The Man Who Loved Yngve* 9:30.

FRI/25

Castro TBA 1 11am. *Gay Days* 1:30. "Worldly Affairs" (shorts program) 4. *Elena Undone* 6:45. *Hideaway* 9:30.
Roxie *Out in the Silence* 7. *The Fish Child* 9:30.
Victoria *The String* 7. *We Have to Stop Now* 9:30.

SAT/26

Castro *Out of Annapolis* 11am. *Fit 1*. "Dyke Delights" (shorts program) 3:45. *From Beginning to End* 6. *BearCity* 8:30.
Roxie *Holding Hands* 11am. *The Sons of Tennessee Williams* 1:30. *Uncle Bob* 4. *Mother Earth* 7. "The Experimentals" (shorts program) 9:30.
Victoria *Heretics* 11am. *Other Nature* 1:30. *The Chorus/HIV Story Project* 4:15. *Lost in the Crowd* 7. TBA 2 9:30.

SUN/27

Castro "Fun in Girls' Shorts" (shorts program) 11:30. "Fun in Boys' Shorts" 2. *Going South* 4:30. *Howl* 7:30.

OPENING

***Air Doll** See "Inflated Meaning." (1:56) *Lumiere*.
Cyrus See "Sonny Dearest." (1:32)
Grown Ups Another man-child comedy? Is there a time-traveling hot tub in this one? (1:42) *Marina, Shattuck*.
Have You Heard from Johannesburg? The best word to describe Connie Field's *Have You Heard From Johannesburg?* is "impressive." At eight-and-a-half hours, the seven-part documentary series spans nearly five decades of the South African anti-apartheid movement. The individual films are well-researched and thought-provoking. The stories are compelling — that is, until you put

them all together. The complete series is just too long for those without a strong, vested interest in South African history. It's simply not approachable for the mainstream, and the approximately three-hour chunks it's meant to be consumed in are daunting. These films are better suited to a televised series, where viewers could appreciate hearing about anti-apartheid pioneers like Oliver Tambo and Desmond Tutu in smaller, digestible bites. As it stands, Field's documentary is not likely to find a wide audience — a real pity, given the 10 years of effort she put into it, and the importance of sharing the South African struggle for equality with the rest of the world. (8:30)
Roxie, Smith Rafael. (Peitzman)
***The Killer Inside Me** See "Pulp Vicious." (1:48) *Sundance Kabuki*.
***I Am Love / Am Love** opens in a chilly, Christmaste Milan and deliberately warms in tandem with its characters. Members of the blue-blood Recchi family are content hosting lavish parties and gossiping about one another, none more than the matriarch Emma (Tilda Swinton). But when prodigal son Edoardo befriends a local chef, Emma finds herself taken by both the chef's food and his everyman personality, and is reminded of her poor Soviet upbringing. The courtship that follows is familiar on paper, but director Luca Guadagnino lenses with a strong style and small scenes acquire a distinct energy through careful editing and John Adams' unpredictable score. Swinton portrays Emma's unraveling with the same gritty gusto she brought to *Julia* (2008), and her commitment to the role recognizes few boundaries. You've probably seen this story before, but it has rarely been this powerful. (2:00) *Albany, Embarcadero. (Peter Galvin)*
***Knight and Day** *A Bourne-again Vanilla Sky* (2001)? Considerably better than that embarrassingly silly stateside remake, though not quite as fulfilling as director James Mangold's *3:10 to Yuma* (2007) rework, this action caper played for yuks still isn't the most original article in the cineplex. But coasting on the dazzling Cheshire grins of its stars, Tom Cruise and Cameron Diaz, reunited for the first time since *Sky*, you can just make out the birth of a beautiful new franchise. Everygirl June Havens (Diaz) is on her way to her sister's wedding when she collides-cute at the airport with Roy Miller (Cruise). After killing the passengers and pilots on their plane, he literally sweeps her off her feet — thanks to some potent drugs. Picture a would-be Bond girl dragged against a spy-vs.-spy thriller semi-against-her-will — grappling with the subtextual anxiety rushing beneath all brief romantic encounters as well as some very justifiable survival fears. Can June overcome her trust issues? Is Roy the man of her dreams — or nightmares? Mangold and company miss a few opportunities to have more fun with those barely teased out ideas, and the polished, adult-yet-far-from-knowing charisma of the leads doesn't quite live up to sophisticated interplay of Cary Grant and Grace Kelly, or even the down-home fun of Burt Reynolds and Sally Field, but it's substantial enough for *Knight and Day* to coast on, for about 90 minutes tops. (2:10) *Four Star, Presidio. (Chun)*
The Message This period melodrama-meets-spy thriller is set in 1942 Nanjing. (1:57) *Four Star*.

ONGOING

The A-Team (1:57) *1000 Van Ness, Presidio, SF Center*.
***Babies** (1:19) *Shattuck, Smith Rafael, Sundance Kabuki*.
***City Island** (1:40) *Shattuck*.
***Coco Chanel and Igor Stravinsky** (1:55) *Shattuck, Sundance Kabuki*.
***Exit Through the Gift Shop** (1:27) *Lumiere, Shattuck, Sundance Kabuki*.
Get Him to the Greek (1:49) *Empire, Four Star, 1000 Van Ness, Presidio, SF Center, Shattuck, Sundance Kabuki*.
***The Girl With the Dragon Tattoo** (2:32) *Clay, Piedmont, Red Vic, Shattuck, Smith Rafael*.
***Iron Man 2** (2:05) *1000 Van Ness, Sundance Kabuki*.
***Joan Rivers: A Piece of Work** (1:24) *Bridge, Embarcadero, Piedmont, Shattuck, Smith Rafael*.
Jonah Hex Based on DC's dark western comics, *Jonah Hex* is a jumbled mess of mishandled superhero tropes and obligatory attempts at badassery. The title character, a grizzled gunfighter with a distinctive facial scar, could be an engaging outsider antihero, but as portrayed by Josh Brolin, he feels neither as cool nor as tortured as we're clearly expected to believe. The film has a decidedly '90s feel to it — think overbudgeted, underthought masterpieces like *Wild Wild West* (1999)

CONTINUES ON PAGE 46 »

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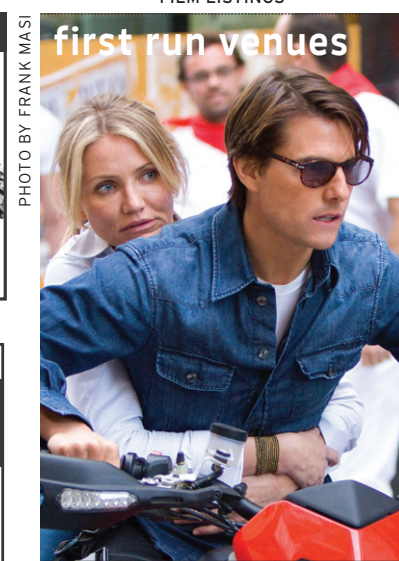
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Tom Cruise and Cameron Diaz (still movie stars, or does anyone care at this point?) play a fugitive couple in ***Knight and Day***, out Wed/23.

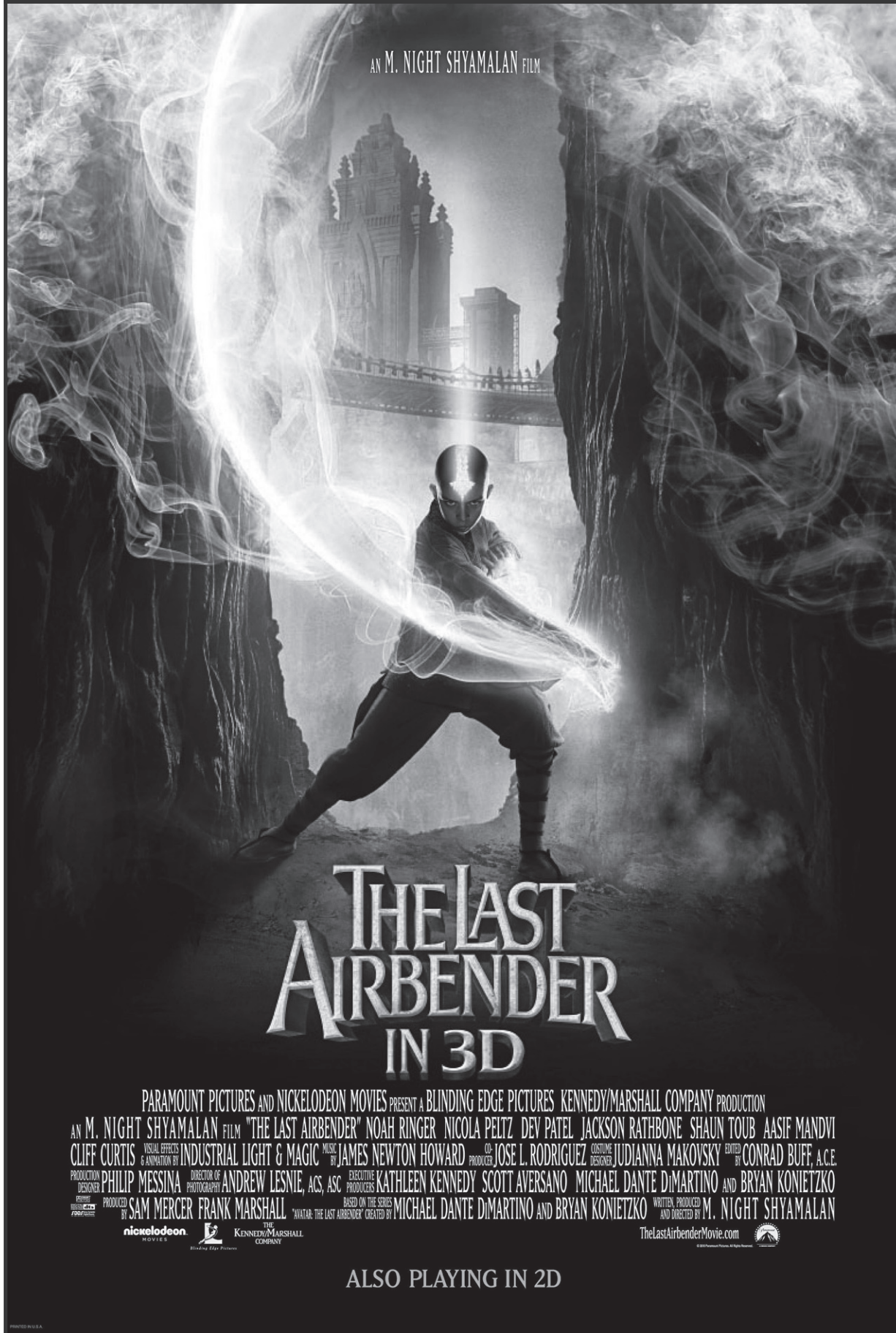
THE FOLLOWING IS CONTACT INFORMATION FOR BAY AREA FIRST-RUN THEATERS. PLEASE GO TO SFBG.COM FOR A COMPLETE LIST OF SHOWTIMES.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.
Bridge Geary/Blake. 267-4893.
Century Plaza Noor off El Camino, South SF. (650) 742-9200.
Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.
Clay Fillmore/Clay. 267-4893.
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Empire West Portal/Vicente. 661-2539.
Four Star Clement/23rd Ave. 666-3488.
Kabuki Cinema Post/Fillmore. 929-4650.
Lumiere California/Polk. 267-4893.
Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre
Metreon Fourth St/Mission. 1-800-FANDANGO.
Metro Union/Webster. 931-1685.
1000 Van Ness 1000 Van Ness. 1-800-231-3307.
Opera Plaza Van Ness/Golden Gate. 267-4893.
Presidio 2340 Chestnut. 776-2388.
SF Centre Mission between Fourth and Fifth sts. 538-8422.
Stonestown 19th Ave/Winston. 221-8182.
Vogue Sacramento/Presidio. 221-8183.

OAKLAND
Grand Lake 3200 Grand, Oakl. (510) 452-3556.
Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.
Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

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AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.
California Kittredge/Shattuck, Berk. (510) 464-5980.
Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.
Emery Bay 6330 Christie, Emeryville. (510) 420-0107.
Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.
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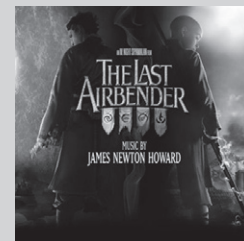
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OPENS IN THEATRES ON THURSDAY, JULY 1!

ONGOING

CONT. >>

— with its farcically fantastical take on post-World War supervillainy. Its ridiculous cast of character actors is almost completely squandered, including archvillain John Malkovich, Aidan Quinn as Ulysses S. Grant, and Will Arnett in an inexplicably serious role. Megan Fox is trying the hardest out of the whole cast, but in a rather sleazy move, her character always seems to appear in soft focus. Oh, and there are a few explosions. (1:81) *1000 Van Ness*. (Sam Stander)
The Karate Kid (2:20) *1000 Van Ness, SF Center, Sundance Kabuki*.
Killers (1:40) *1000 Van Ness*.
Letters to Juliet (1:46) *SF Center*.
Lovers of Hate (1:33) *Roxie*.
Micmacs (1:44) *Embarcadero, Shattuck, Smith Rafael*.

La Mission (1:57) *Opera Plaza, Red Vic*.
***Ondine** (1:43) *California, Opera Plaza*.
***Please Give** (1:30) *Opera Plaza*.
Prince of Persia: The Sands of Time (2:10) *California, 1000 Van Ness*.
The Secret in Their Eyes (2:07) *Albany, Lumiere*.
Sex and the City 2 (2:24) *1000 Van Ness, SF Center, Sundance Kabuki*.
Solitary Man (1:30) *Empire, Opera Plaza, Piedmont, Shattuck, Sundance Kabuki*.
***Splice** (1:45) *1000 Van Ness*.
The Sun Behind the Clouds A delicate political subject that penetrates to the roots of a nation's cultural identity, the Tibetan "issue" most recently re-entered the Western consciousness in 2008, preceding China's hosting of the Olympics. Ritu Sarin and Tenzing Sonam's informative documentary addresses the issue from many perspectives, including those of protest marchers, Tibetans dwelling around the world, Chinese anti-Tibetan-

independence campaigners, cultural commentators, and the Dalai Lama himself. Thoughtful narration by Sonam elaborates on the difficult ramifications of the Dalai Lama's pursuit over the past few decades of the "Middle Way Approach," which does not incorporate Tibetan independence from Chinese rule. The film is tinged with great sadness, which gives the proceedings a decidedly biased feel but also a sincere glow. The Chinese state's continuing suspicion of the Dalai Lama's intentions led to a breakdown in talks, but the documentary's very title alludes to a protest song which predicts the inevitability of Tibetan freedom. (1:19) *Opera Plaza*. (Stander)
Touching Home (1:48) *Smith Rafael*.
***Toy Story 3** You've got a friend in Pixar. We all do. The animation studio just can't seem to make a bad movie — even at its relative worst, a Pixar film is still worlds better than most of what Hollywood churns out. Luckily, *Toy Story 3* is far

from the worst: it's actually one of Pixar's most enjoyable and poignant films yet. Waiting 11 years after the release of *Toy Story 2* was, in fact, a stroke of genius, in that it amplifies the nostalgia that runs through so many of the studio's releases. The kids who were raised on *Toy Story* and its first sequel have now grown up, gone to college, and, presumably, abandoned their toys. For these twentysomethings, myself included, *Toy Story 3* is a uniquely satisfying and heartbreaking experience. While the film itself may not be the instant classic that *WALL-E* (2008) was, it's near flawless regardless of a viewer's age. It's Pixar as it should be. (1:49) *Empire, Marina, 1000 Van Ness, Sundance Kabuki*. (Peitzman)
***Winter's Bone** (1:40) *California, Embarcadero, SFBG*

rep clock

Schedules are for Wed/23–Tues/29 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

AMNESTY INTERNATIONAL 350 Sansome, SF; www.theresponsemovie.com. Free. The Response (2009) Wed, 6.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. **The Female Face of AIDS: Crisis in Malawi** (Boyce and Karr, 2008), Sun, 7.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-13. San Francisco International LGBT Film Festival, through Sun/27. See film listings. **The Castro** (1997) Tues, 6:30. Free screening presented by KQED in honor of Pride.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.25. **Babies** (Balmès, 2010), call for dates and times. **The Girl With the Dragon Tattoo** (Oplev, 2009), call for dates and times. **Micmacs** (Jeunet, 2010), call for dates and times. **Touching Home** (Miller and Miller, 2009), call for dates and times. **Have You Heard from Johannesburg?** (Field, 2006), June 25-July 1, call for times. **Joan Rivers: A Piece of Work** (Stern and Sundberg, 2010), June 25-July 1, call for times.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Food, Inc.** (Kenner, 2008), Wed, 7:30.

OPERA PLAZA 601 Van Ness, SF; (415) 267-4893, www.aniightmaretoremember.com. \$8-10. "A Nightmare to Remember International Film Festival," short horror films, Sat, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Brought to Light: Recent Acquisitions to the PFA Collection." **Forest of Bliss** (Gardner, 1985), Wed, 7. "El Futuro Está Aquí: Sci-Fi Classics from Mexico." **The Ship of Monsters** (González, 1959), Thurs, 7:30; **The Stronger Sex** (Muriel, 1945), Fri, 7:30; **The Aztec Mummy vs. The Human Robot** (Portillo, 1957), Sat, 7; **Santo vs. the Martian Invasion** (Crevenna, 1966), Sat, 8:35; **Planet of the Female Invaders** (Crevenna, 1965), Sun, 7:10. "Tales from the Golden Age: Recent Romanian Cinema." **The Death of Mr. Lazarescu** (Puiu, 2005), Fri, 7:30; **Videograms of a Revolution** (Farocki and Ujica, 1992), Sun, 5.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **No One Knows About Persian Cats** (Ghobadi, 2009), Wed, 2, 7:15, 9:25. **La Mission** (Bratt, 2010), Thurs-Fri, 7, 9:25. "Fundraiser for Bay Area Young Positives," Sat, 2-4. For more info, visit www.baypositives.org. **The Bigtop** (Reed, 2010), Sat, 7, 9:15. **The Girl With the Dragon Tattoo** (Oplev, 2009), Sun, 2, 5:15, 8:30; Mon, 7:30. **Casino Jack and the United States of Money** (Gibney, 2010), June 29-July 1, 7, 9:30 (also June 30, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. Free-\$10.75. **Lovers of Hate** (Poyser, 2010), Wed-Thurs, 7:15, 9:15. San Francisco International LGBT Film Festival, Wed-Sun. See film listings. **Have You Heard from Johannesburg?** (Field, 2006), June 27-July 1, call for times.

"TEMESCAL STREET CINEMA" 49th St at Telegraph, Oakl; www.temescalstreetcinema.com. Free. **Etiennel** (Mizushima), Thurs, 8. With free popcorn and live music.

VIZ CINEMA New People, 1746 Post, SF; www.thirdi.org. \$10-16. "Mizoguchi on Desperate Women:" **Street of Shame** (1965), Wed, 5; **Utamaro and His Five Women** (1946), Wed-Thurs, 7; **Sisters of the Gion** (1936), Thurs, 5.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **Eccentricities of a Blond Hair Girl** (de Oliveira, 2009), Thurs and Sat, 7:30; Sun, 2. **SFBG**

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 PRODUCTION DESIGNER TROY SIMONS MARK TULLOCHLEY EXECUTIVE PRODUCERS MARCEL ZINSBERG PRODUCED BY SUSAN KARR CO-PRODUCING PRODUCER FRICKER JUAN RIVERA EXECUTIVE PRODUCERS JORDAN GERTNER JULY BRIGIT CHAD BARRIS ALAN LEBERT FRANKY MANKOLSSON
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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The registrant listed below have abandoned the use of the fictitious business name **Darwin Cafe** , 212 Ritch St San Francisco, CA 94107. The fictitious business name was filed in the County of San Francisco under File# A-0312949-00 on: 7/9/2008. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Christopher Burnett 60 E Carmel Valley Rd Carmel Valley CA 98262. This business was conducted by an individual. Signed Christopher Burnett. Dated: July 9, 2008, Susanna Chin, Deputy County Clerk. **#113136. June 16, 23, 30 and July 7, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0327996-00 The following person is doing business as **Callopie Dance Studio**, 1414 Castro St San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Rosana Barragan. This statement was filed by Susanna Chin on May 25, 2010. **#113120. June 2, 9, 16 and 23, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0328101-00 The following person is doing business as **Big Lantern Inc**, 3170 16th St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/1/05. Signed Wendy Lai Yee. This statement was filed by Nory Hanson on May 28, 2010. **#113123. June 9, 16, 23 and 30, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0328114-00 The following person is doing business as **Dismal Things**, 2250 Jerrold Ave Unit 11 San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/10/10. Signed Matthew Messner. This statement was filed by Jennifer Wong on May 28, 2010. **#113121. June 2, 9, 16 and 23, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0328125-00 The following person is doing business as **Amarcord Fine Decorative Arts**, 16 Guerrero St San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Andrew M Reid. This statement was filed by Magdalena Zevallos on June 1, 2010. **#113125. June 9, 16, 23 and 30, 2010**

FICTITIOUS BUSINESS NAME STATE-

MENT FILE NO. A-0328145-00 The following person is doing business as **Yakiniq**, 1640 Post St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/1/10. Signed Daeho Hwang. This statement was filed by Magdalena Zevallos on June 1, 2010. **#113126. June 9, 16, 23 and 30, 2010**

SUMMONS (Citacion Judicial) CASE NUMBER: (Numero del Caso): CGC-10-497596, NOTICE TO DEFENDANTS: (Aviso Al Demandado): W.B. COYLE, SPOTLIGHT PROPERTIES LLC, CAROL POSHEPNY and DOES 1-20 YOU ARE BEING SUED BY PLAINTIFF: (Lo Esta Demandando El Demandante): RENE LA MAR You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the Plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), The California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Su respuesta por escrito tiene que estar en formato legal correcto si desea que procesen su caso en la corte. Es posible que haya un formulario que usted pueda usar para su respuesta. Puede encontrar estos formularios de la corte y mas informacion en el Centro de Ayuda de las Cortes de California (www.courtinfo.ca.gov/selfhelp/espanol/), en la biblioteca de leyes de su condado o en la corte que le quede mas cerca. Si no puede pagar la cuota de presentacion, pida al secretario de la corte que le de un formulario de exencion de pago de cuotas. Si no presenta su respuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia. Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, (www.lawhelpcalifornia.org), en el Centro de Ayuda de las Cortes de California, (www.courtinfo.ca.gov/selfhelp/espanol/), o poniendose en contacto con la corte o el colegio de abogados locales. The name and address of this court is: (El nombre y direccion de la corte es): 400 McAllister Street, San Francisco, CA. The name, address, and telephone number of plaintiffs attorney, or plaintiff without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es): Crow & Rose, Attorneys at Law, 605 Market Street, Suite 400, San Francisco, CA 94105, (415) 552-9060 Date: (Fecha): MAR 09, 2010. CLERK OF THE COURT, Clerk, by (Secretario), D. STEPPE, Deputy (Adjunto). (For proof of service of this summons, use Proof of Service of Summons, (POS-010)). (Para prueba de entrega de esta citacion use el formulario Proof of Service of Summons, (POS-1010)). STATEMENT OF DAMAGES (Personal Injury or Wrongful Death) Case number: CGC-10-497596 Attorney or party without attorney: Dave Crow (SN 212944) Crow & Rose, Attorneys at Law 605 Market St, Suite 400 San Francisco, CA 94105. Attorney For: RENE LA MAR, SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. PLAINTIFF: RENE LA MAR. DEFENDANT: Spotlight Properties, W.B. Coyle, et al; Plaintiff: RENE LA MAR seeks damages in the above-entitled action, as follows: a. General damages: a. Pain, suffering, and inconvenience \$50,000.00. b. Emotional distress \$50,000.00. e. Other (specify) Contract Damages \$2,370.00 2. Special damages: a. Medical expenses (to date): \$35,000.00. b. Property damages \$13,000.00. i. Other (specify) Violation of San Francisco Rent Ordinance section 37.10B \$300,000.00. j. Other (specify) Wrongful Eviction (R.O #37.9(f)) (Castillo v. Friedman) \$360,000x3 \$1,080,000.00. k. Other (specify) Moving Costs \$2,000.00. l. Other (specify) Constructive Eviction Damages \$360,000.00. 3. Punitive damages: Plaintiff reserves the right to seek punitive damages in the amount of \$200,000.00 when pursuing a judgement in the suit filed against you. Date: May 28, 2010. By: www.sfbg.com **June 9, 16, 23 and 30, 2010. #113122**

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FICTITIOUS BUSINESS NAME STATE-
MENT FILE NO. A-0328306-00 The
following person is doing business as
Cress Carpentry, 3288 21st St #21 San
Francisco, CA 94410. This business is
conducted by an individual. Registrant
commenced business under the above-
listed fictitious business name on the
date N/A. Signed Hudson Cress. This
statement was filed by Maribel Jaldon on
June 9, 2010. **#113131. June 16, 23, 30**
and July 7, 2010

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Application: **June 16, 2010**. To Whom It
May Concern: The name of the applicant
is: **Davic Inc.** The applicant listed above
is applying to The Department of Alcoholic
Beverage Control to sell alcoholic be-
verages at: 4049 18th St, San Francisco,
CA 94114. Type of License Applied for:
**48- ON-SALE GENERAL PUBLIC PREM-
ISES.** Publication dates: **June 23, 2010**
L#113141

It was a sweeping sound, like Mongolian horsemen charging in, thousands of them little Tartars with swords, frequencies only a geek can hear. — Iggy Pop

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JUNE 23-29

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ARIES

March 21-April 19

If you make decisions purely to avoid drama, you won't actually bypass it — all you end up doing is putting it off. Deal proactively with what's in front of you or your self-esteem will crap out on you.

TAURUS

April 20-May 20

It's far better for you to make new mistakes than to keep repeating the old ones, Taurus. Take a chance! Make some much-needed changes and know that success is worth the risk of failure this week.

GEMINI

May 21-June 21

It's time for Ego Watch 2010, 'cause your opinion of yourself is wrecking havoc on your thinking. Thinking you're the worst is just as egotistical as thinking you're the best. Slow down and try to see things more clearly.

CANCER

June 22-July 22

Focus on the steps you can take instead of the ones you can't. This is not the time to get hung up on negatives. Frame your wants and needs in positive terms to create the circumstances you want.

LEO

July 23-Aug. 22

Instead of overdoing it, take a step away from your frustrations and get a different perspective. Your problems hold within them the very solutions you are looking for. Take a deep breath and then go.

VIRGO

Aug. 23-Sept. 22

You can't do it all at once and maintain your high standards of excellence, Virgo. Look at the load you are carrying and put some of that burden down before you fumble it all up. You're on your way, pal.

LIBRA

Sept. 23-Oct. 22

If you stop trying so hard to fix your problems, you'll get ahead of the game a lot quicker. You have situations that are real, and whether or not they suck, they are opportunities for you to be a bigger and better person. Rise up.

SCORPIO

Oct. 23-Nov. 21

The best way to deal with a whirling, twirling mind is to hold onto something steady. All signs point to simplifying and slowing down, Scorpio. It may feel more vulnerable, but your anxieties will thank you for it.

SAGITTARIUS

Nov. 22-Dec. 21

Try to notice how many times a day you focus your energy on what you hope will come or has already happened. Start affixing your attention on the present. You will strengthen your gut instincts if you do.

CAPRICORN

Dec. 22-Jan. 19

You need courage and self-preservation to get at your inner wisdom — no small feat for a wiseass like yourself. Trust in your impulses this week, and make sure to call on the lessons of your past.

AQUARIUS

Jan. 20-Feb. 18

Focus on securing a solid foundation in your relationships, or in your relationship to your sweet self! The sturdier your base is, the more wear and tear and changes you can take. Gradual progress yields results.

PISCES

Feb. 19-March 20

Being a sensitive soul isn't easy, but that doesn't entitle you to being a moody mope! Don't let your moods cloud your vision this week as you endeavor to make your life a richer place. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 15 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

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Clip show

By Andrea Nemerson

andrea@mail.altsexcolumn.com

Dear Readers:

Nah, I'm not really going to saddle you with a "clips" column — that would be cheesy. But I do happen to have a bunch of interestingish non-question stuff from my inbox, so bear with me.

First up, an article from The New York Times called "The Perils Of Sexual Roundelays," which is kind of refreshing because, despite the title, it actually pokes some holes in the "ZOMG hooking up and friends with benefits will be the death of love and marriage as we know it" cultural panic usually expressed in articles called "the perils of sexual" whatever. Sort of. The article (www.nytimes.com/2010/05/09/fashion/09Studied.html) describes what may be the first major study of non-monogamous behavior among adults). The study sets out to examine whether what the researchers call "non-serious relationships," (a.k.a. "hooking up") lead to "concurrent partnerships" (hooking up with lots of people, a.k.a. being a big old' slut").

The writer, Pamela Paul, keeps her head better than most, but even so it's interesting to note the way the article treats non-monogamy not as a risk factor for STDs or eventual loneliness and heartbreak, but as an unquestioned Big Bad all on its own, something to be avoided even by those who appear to want it.

Eventually, though, Paul does come around to the sensible conclusion that "all this doesn't necessarily mean hooking up leads to non-monogamy."

On to the next item, a press release that may be of interest to you job hunters who may be just a little bit curious about what it might be like to work in the sexual entertainment industry. As a code monkey.

The sex industry's premier trade show — CyberNet Expo — takes place July 8-10 in San Francisco.

This year exhibitors are making a real effort to attract and meet with jobseekers who have Web design, programming, and technical skills.

The adult online industry is hiring! Hiring companies are meeting with professionals who have skills in Web designing, photo and video editing and encoding, Web hosting and billing, and technical programming of any online language (PHP, C++, Java, etc.). Consultant and freelancers are in demand, too. Bring your resume and receive 20 percent off admission fee

You're welcome. Good luck.

My last item is more in the way of a question for you intrepid sex scouts. I got a come-on from one of my favorite independent sexe shoppes, Babeland, and was reminded that I haven't had an opportunity to examine either the SaSi, the very expensive smart not-a-vibrator that was last year's big sex-toy sensation, or the more recent, vaguely comical "Sqweel oral sex simulator." The Sqweel is a disk-shaped apparatus that resembles a small, pornographic Ferris Wheel, or my asthma meds dispenser — if my asthma meds dispenser could perform cunnilingus. It's a little wheel studded with cute little pink "tongues" and it's so peculiar yet promising that I need to hear from someone who's encountered one in real life. Does it work? Does it get, um, tangled? Can you use it without laughing?

Sorry for the clips show. See ya next week.

Love,
Andrea

> gay adult

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